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THE ART OF ANCIENT EGYPT

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THE ART OF ANCIENT EGYPT.

A SERIES OF PHOTOGRAPHIC PLATES REPRESENTING
OBJECTS FROM THE EXHIBITION OF THE ART OF ANCIENT EGYPT,
AT THE BURLINGTON FINE ARTS CLUB,
IN THE SUMMER OF 1895.

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THE Committee of arrangement of the late Exhibition of the Art of Ancient Egypt, at the Burlington Club, had scarcely completed their task, when it was suggested to them by admirers of that art, that before dispersing the collection some permanent memorial of it should be secured by photography. Among these gentlemen were several members of the Directions of National Museums, both English and continental, who pointed out the value of such illustrations to those practising art, as well as to others aiming at acquiring a knowledge of its history. Coming from these high authorities, the Committee deemed the expression of the wish to be a command; a command that it would not only be ungracious to neglect, but one they felt honoured in fulfilling to the best of their humble ability. Also, besides the interest displayed in the Exhibition by the hierarchy of art, it was found that to a large number of the general visitors the display was a surprise—the revelation, indeed, of a previously unsuspected art; for it must be admitted that the majority of Egyptian museums are not calculated to convey the impression, that the special gift of the Egyptian race in the past was its remarkable artistic faculty. One phase of its manipulative dexterity the museums certainly unite in emphasizing, namely, the extraordinary care and pains lavished on the preservation of the dead. But prior to being converted into a mummy, the Egyptian led a not inactive life in the upper world. Now the highest fruits of that existence do not find adequate representation in confused heaps and crowded ranks of miscellaneous objects, too often subdued to one uniform neutral tint by the dust of decades. The impression thus given is as misleading as that which would be derived of contemporary British industrial art, from an examination of the shelves of a dealer in second-hand furniture. Hence, coming to the Gallery of the Burlington Club with the fixed idea of the mummy, and with perhaps also shadowy recollections of a chair, a wig, or some dilapidated hoes, it was natural that the visitor was unprepared to find on every side cases filled with delicate and imaginative works of art. In aiding him to recall—inadequately, it is true, for photography effaces the charm of colour—some of these forms it is hoped that the present series of illustrations may not be without value, even for those to whom the subject of Egyptian art is not made the subject of scientific study.

And to the most diligent and assiduous investigators, the quiet half-hours abandoned to the pure enjoyment of the treasures of this long past art may not be unprofitable. It is in such seasons that their deepest meaning is often most distinctly apprehended. No creation of man's intelligence is more reticent than the genuine work of art, at the same time none can be more communicative. It is apt, however, to be somewhat fastidious in the selection of its confidants. The personality of the artist is here for ever lost; the more clearly does the spirit of his age stand revealed in his works, yet purged of its grosser elements. The time has gone by when every Greek was pictured a hero, and every Egyptian a sage. The texts show that humanity at ancient Thebes and Memphis was animated by the same passions as it is in modern London and Berlin. It was influenced at both periods by the same mixed motives. Then as now knaves and charlatans were applauded or execrated by their dupes and victims; their only difference being in slight variations in their methods of procedure. And the civic and domestic virtues were cultivated with much the same success in the Rameesside as in the Victorian epoch. Of those past centuries the base and the vile have vanished, leaving only the fine flower of their civilization—the product of their artistic activity—and which, perhaps, retains an aroma still more refined than of old. For the hand of the great artist, Time, is marvellously delicate; his subtle touch has wondrous potency in softening and subduing the crudities and asperities inseparable from all human workmanship.

Regarding, then, this art of a gifted race, it is found to be abounding in pleasant associations. It is bright and attractive, now sprightly and fantastic, now fashioned in the mould of the frankest realism. It could embody beautiful ideas in beautiful forms. Not, it is true, with the lofty ideality of Hellenic art. It never attained the consummate perfection of design, the brilliancy of conception, the majesty or the exquisite grace of the creations of the Greek artist. He, indeed, had conquered for himself a realm apart, and in a region so elevated where only he could move free and unrestrained. Yet the Egyptian also had his ideals. Besides adorning the temples and tombs with decoration, admirably planned and executed with the facile mastery of the artist who had a well-considered understanding of the means whereby the desired effect could be attained, he further aimed at supplying the craving for an art more intimate and personal. Art never sheds an influence more benign than when it transfuses with beauty the objects and utensils of daily life. To combine harmoniously a simple human action, or a motive suggested by an aspect of nature, with some article of common use, implies a rare faculty of delicate observation. It evinces an alertness and flexibility of imagination which can be acquired only by a highly sensitive and cultivated organism. These qualities the Egyptian artist unquestionably possessed. The habit of mind which regards life and nature as a procession of artistic motives seemed inherent in him. It has, of course, existed elsewhere than in the Nile valley. We are, however, scarcely wrong in supposing that it was there it found its first origin and primitive development.

A singular fate has befallen these fragile relics of the earliest civilization. The homes they brightened are long since silent. They have slept the sleep of centuries. But again they are restored—hardly by the accident of blind chance—to the light of day, and their speech is found to be no unknown tongue. We may consult them as historical documents. We may study them as models of design. We may question them for the secrets of the crucible and the workshop, and we shall find that at least some of the wisdom of old Nile has been preserved safe in their keeping. Or we may invite them to tell again their tales of ancient days. To recall the solemn celebration of the mysteries of the One who may not be named. To picture the pomp of the temple festivals, the veiled splendour of the sanctuary, and the stately march of the priests bearing aloft the sacred bark: to reawaken echoes of the full-voiced choir, the joyful tones of the harps, the strident sound of the *sistra*, the shrill cries and mocking laughter of women. Memories of that exuberant life still haunt their sculptured forms. Perhaps even the dreams of their creators. Or are not they themselves those very dreams? The corporeal has perished, it has put off the "muddy vesture of decay"; the dreams survive, clad in the white raiment of immortality.

H. W.

DESCRIPTION OF THE OBJECTS REPRESENTED IN THE PLATES.

The present series of Plates includes selections from the principal classes of artistic work in the late Exhibition of Egyptian Art at the Burlington Club. The number of Plates was not, however, sufficiently numerous to embrace all the classes, neither in those represented has it been possible to include every important object. In some cases the brilliancy of the colours would have rendered the photographic representation so confused as to be valueless; in others the size was too large or too minute; again in others, if more objects had been introduced into a Plate, the scale would have been inconveniently reduced. On account of the Subscribers being more numerous than was contemplated, the Committee have been enabled to add two extra Plates to the number stipulated—twenty-five. The reference at the end of each description gives the page of the Exhibition Catalogue and the number of the object on that page.

Plate I.

1. Statue of a Man; wearing the dress of an officer; with large wig; collar and bracelets of gilt plaster. Found at Thebes. Wood. XVIIIth Dynasty. H. 11½ in. (p. 106. no. 37.)
2. Statue of a Queen; wearing the head-dress of Isis-Hathor: she holds a fan and a flower. Green stone. Libyan period. H. 21¾ in. (p. 106. no. 36.)
3. The Goddess Neith. Found at Sais. Bronze. Saïtic period. H. 15 in. (p. 106. no. 38.)
4. Cat, inlaid with gold and silver. Bronze. Saïtic. H. 3½ in. (p. 101. no. 3.)
5. Sitting Ape; eating an apple. Faïence. Saïtic. H. 2¾ in. (p. 102. no. 8.)

(All the above belong to the Berlin Museum.)

Plate II.—*Glass.*

6. Amphora. Blue ground with yellow and turquoise chevrons. H. 5 in. S. Kensington Museum. (p. 107. no. 6.)
7. Alabastron. Blue-black ground, yellow rim; white, yellow, and turquoise festoons. H. 6 in. Wallis Coll. (p. 107. no. 8.)
8. Bowl. Ribbed outside; ornamented with red, yellow, blue, green, and white interlaced bands. H. 4½ in. S. Kensington Museum. (p. 107. no. 5.)
9. Alabastron. Ornamentation in yellow and white, on green ground. H. 7⅛ in. S. Kensington Museum. (p. 106. no. 1.)
10. Alabastron. Blue ground, spiral lines on neck, base, and chevrons in white. H. 4¾ in. Wallis Coll. (p. 111. no. 57.)
11. Aryballos. Blue ground; a band of chevrons in yellow. H. 2½ in. Wallis Coll. (p. 110. no. 48.)
12. Œnoche, with trilobed lip. Dark blue ground, chevrons and spiral lines in yellow and white. H. 4¾ in. S. Kensington Museum. (p. 107. no. 4.)
13. Flat Bottle, with two handles. Turquoise ground, chevrons in yellow and dark blue. H. 4½ in. S. Kensington Museum. (p. 107. no. 2.)
14. Œnoche. Blue-black ground, chevrons in turquoise and yellow. H. 3¼ in. Wallis Coll. (p. 110. no. 39.)
15. Crater-shaped Vase, with three handles. Blue ground, chevrons and ornament in white and yellow. H. 2½ in. S. Kensington Museum. (p. 107. no. 7.)
16. Amphora. Blue ground, chevrons and ornament in turquoise and yellow. H. 3 in. Wallis Coll. (p. 109. no. 31.)

(The two unnumbered vessels are described at p. 108. no. 14 and p. 110. no. 47.)

Plate III.

19. Dagger. Blade of bronze, handle of ivory and wood; studded with golden nails. L. 15¾ in. (p. 103. no. 13.)
20. Salve-box, with lid and large handle. Ornamentation, a singing girl playing the guitar; background, an embroidered carpet; papyrus-reeds and lotus-flowers indicate a garden. The incised work filled with blue paste. Found at Memphis. Wood. L. 10½ in. (p. 105. n. 34.)
21. Isis suckling her Son Horus. Bronze. Saïtic. H. 6½ in. (p. 101. no. 2.)
22. Shepherd carrying a Lamb. Wood. New Empire. H. 4 in. (p. 102. no. 5.)
23. Harpokrates, with the Head of Bes. Bronze. Saïtic. H. 11¼ in. (p. 101. no. 1.)
24. "Ushabti" of the Lady Tamit. The face is probably a portrait. Wood. New Empire. H. 8¾ in. (p. 102. no. 6.)
25. Vase, held in the paws of a Rampant Lion. The Lion inlaid with blue and red paste. From the temple of the lion-headed god Shu at Kom-es-Saba. Probably Assyrian or Persian influence. Serpentine stone. H. 6¾ in. (p. 102. no. 11.)

(All the above belong to the Berlin Museum.)

Plate IV.

26. Menat. Dedicated to Hathor by Ankh-nehtif, priest of Amon. Faïence. Saïtic. H. 5 in. Berlin Museum. (p. 105. no. 30.)
27. A Shrine. The inner shrine contains the head of Sekhet. Faïence. H. 2 in. Evans Coll. (p. 16. no. 10.)
28. Box, decorated with flowers and amulets. Green-glazed schist. XVIIIth Dynasty. L. 2 in. Berlin Museum. (p. 103. no. 15.)
29. Bottle. An inner vase, to hold the liquid, enclosed in an outer covering of pierced work. Probably faïence fused into a glass paste. XXth Dynasty. H. 6¾ in. MacGregor Coll. (p. 16. no. 5.)
30. Face of a Woman (possibly Queen Tii). Glazed stone (?) with inlaid glass eyes. From a statue. New Empire. H. 1¼ in. Berlin Museum. (p. 102. no. 10.)
31. The Goddess Neith. Eyes, crown, and collar inlaid with gold. Bronze. H. 7 in. Wallis Coll. (p. 17. no. 21.)
32. Head of a Woman. Inlaid glass eyes and fillet. White faïence. (?) XVIIIth Dynasty. H. 1½ in. Myers Coll. (p. 16. no. 8.)
33. Wooden Tablet, in so-called Mycenian style. Beasts of prey (lion and griffin) hunting antelopes, with palm and other trees. Found at Memphis. XVIIIth Dynasty. D. 2½ in. Berlin Museum. (p. 102. no. 12.)
34. Ivory Spoon. The handle, an ibex head; the other end a boy carrying a shell on his head. L. 8¼ in. Berlin Museum. (p. 105. no. 35.)
35. Two Gold Bracelets, in Cloisonné enamel. From the treasure of an Ethiopian Queen, found in her pyramid at Meroë. Greek or Roman Period. Berlin Museum. (p. 104. nos. 21, 22.)
36. Gold Figure of Hathor. H. 2½ in. Heseltine Coll. (p. 17. no. 17.)
37. Figure of a Toad, a piece of a so-called Boomerang. On the reverse a crocodile. Ivory. New Empire. L. 4 in. Berlin Museum. (p. 105. no. 33.)

Plate V.—*Wood.*

38. Part of the Handle of a Spoon. The head of a goddess. H. 3⅝ in. Petrie Coll. (p. 38. no. 26.)
39. Spoon. Two figures of Bes holding a papyrus-reed. Found at Sedment-el-Gebel. L. 7 in. University College. Edwards Coll. (p. 19. no. 38.)
40. Statue of a Functionary; enveloped in linen drapery. Found at Sakkarah. VIth Dynasty. H. 13 in. Price Coll. (p. 38. no. 13.)
41. Salve-box, the cover is missing. A dancing girl playing on a cithern, standing in a boat, amidst papyrus-reeds. Found at Sedment-el-Gebel. XVIIIth Dynasty. L. 8⅞ in. University College. Edwards Coll. (p. 18. no. 37.)

Plate VI.—*Wood.*

42. Statue of a Boy, named Amenhetep, made by his father, Nefer, and his mother, Mes. XVIIIth Dynasty. H. 10½ in. Liverpool Museum. (p. 39. no. 30.)
43. Castanet, in the form of a hand joined to a lotus-flower, head of Hathor. Ramesside period. H. 4⅜ in. Wallis Coll. (p. 39. no. 37.)
44. Kohl Pot. Figure of Bes. Inscribed with the name of the Scribe Atef. H. 3½ in. Grenfell Coll. (p. 38. no. 18.)
45. Statue of a Boy, named Neb-res, made by his father, Nefer, and his mother, Mes. XVIIIth Dynasty. H. 10½ in. Liverpool Museum. (p. 39. no. 31.)
46. A Man carrying a Vase upon his back; a kohl pot. XVIIIth Dynasty. H. 8½ in. Liverpool Museum. (p. 39. no. 27.)

Plate VII.

47. A Banqueting Scene. From the tomb of an Egyptian official of the New Empire in Syria; executed by a Phœnician artist in imitation of Egyptian work. Stone slab. L. 18½ in., H. 7½ in. Kennard Coll. (p. 34. no. 5.)

This unique example of Phœnician tomb painting was purchased by the late Rev. Greville Chester in Syria. The figure-drawing shows analogies with the few known specimens of Phœnician imitation of Egyptian work, as in the metal bowls. The ground of the picture is yellow, hence the blurred condition of the photograph.

Plate VIII.

48. A Harper. Painted in tempera on stone. From a tomb at Thebes. XIXth Dynasty. H. 22¼ in. Bankes Coll. (p. 33. no. 1.)

Plate IX.

49. Portrait of a Man. Painted in wax on wood. H. 15¼ in. Myers Coll. (p. 34. no 8.)
50. Portrait of a Young Man. Painted in wax on wood. H. 15 in. Kennard Coll. (p. 34. no. 2.)

Plate X.

51. Head of a King. Serpentine. XIIth Dynasty. H. 5 in. Grenfell Coll. (p. 17. no. 16.)
52. Head of a King. Probably Tothmes III. The eyes are inlaid. Hard dark blue faience. XVIIIth Dynasty. H. 1½ in. Wallis Coll. (p. 17. no. 18.)
53. Seated figure of a Scribe. Inscription beneath pedestal. Blue glazed schist. XIIth Dynasty. H. 1⅝ in. Wallis Coll. (p. 17. no 20.)
54. Head of a Man, in sculptured glass. Ptolemaic (?). H. 1 in. Rome Coll. (p. 17. no. 14.)

Plate XI.

55. Head of a Woman. The eyes are glass. H. 8 in. Wallis Coll. (p. 33. no. 1.)
56. Head of a Woman. The flesh is tinted the natural colour; the hair is black, the eyes are glass. H. 12 in. Wallis Coll. (p. 33. no. 5.)
57. Head of a Woman. The hair is black, the eyes are painted. H. 10¼ in. Myers Coll. (p. 33. no. 2.)

The above are in plaster. They date from the Ist and IInd centuries of our era. They are said to come from Meir, in Upper Egypt.

Plate XII.—*Bronze.*

58. Isis. Inscribed: by Her-kheb, son of Pa-si-ast, born of Her-em-heb. XXIst Dynasty. L. 4 in. Petrie Coll. (p. 69. no. 23.)
59. Votive Tablet. Apis Bull: Demotic inscription above, the names of ten Greeks who dedicated it below. Found at Sakkarah. H. 3¾ in. Wallis Coll. (p. 71. no. 53.)
60. Osiris. Inscribed; by Her-ar-ab-bast, son of Pa-kahl. XXIIIrd Dynasty. H. 8 in. Petrie Coll. (p. 69. no. 25.)
61. Harpokrates. Inlaid with gold on eyes, collar, and base. H. 6 in. Price Coll. (p. 69. no. 19.)
62. Mut. By Tesh-nefer, son of Amenardus. XXVth Dynasty. H. 5⅜ in. Price Coll. (p. 69. no. 26.)
63. Osiris. By Ra-nefer-ab-neb-nuk. XXVth Dynasty. H. 6¼ in. Petrie Coll. (p. 70. no. 38.)
64. Copper Staff-head (cylindrical) of Pepy. VIth Dynasty. H. 5⅛ in. Kennard Coll. (p. 69. no. 21.)
65. Harpokrates. By Pedu-hor-pe-se-est. XXVth Dynasty. H. 2⅞ in. Petrie Coll. (p. 70. no. 32.)
66. Table of Offerings, with kneeling priest, frog, two apes, and two hawks. L. 2¼ in. Grenfell Coll. (p. 71. no. 57.)

Plate XIII.—*Bronze.*

67. Mut, vulture-headed, with double crown. H. 6½ in. Grenfell Coll. (p. 62. no. 21.)
68. Baboon on staff-head; by Amen . . . ., son of Nesi-ua . . . . H. 6⅝ in. Wallis Coll. (p. 69. no. 20.)
69. Isis nursing Horus; by Khonsu-en . . . . XXIIIrd Dynasty. Price Coll. (p. 68. no. 11.)
70. Ptah. H. 6 in. Kennard Coll. (p. 63. no. 39.)
71. Amen, with lion's head, like Bes: by Nesiptah. XXIIIrd Dynasty (?). H. 8 in. Liverpool Museum. (p. 68. no. 10.)
72. Tahuti of Mendes; bull-headed, on a staff-head. H. 6¼ in. Travers Smith Coll. (p. 62. no. 23.)
73. Imhotep, seated. H. 5⅛ in. Evans Coll. (p. 64. no. 44.)
74. Anupt; female Anubis; jackal-headed. H. 4 in. Price Coll. (p. 64. no. 51.)
75. Royal Priest; holding hawk and girdle-tie. H. 4½ in. Price Coll. (p. 65. no. 65*.)

Plate XIV.—*Bronze.*

76. Mirror. H. 10⅛ in. MacGregor Coll. (p. 66. no. 87.)
77. Incense Offerer. Hawk's head at one end, open hand at the other; between, a kneeling figure of a king and incense-box. Bubastis. L. 19¾ in. Price Coll. (p. 63. no. 28.)
78. Head of a Lion; with ring and chain in front. H. 2¾ in. Myers Coll. (p. 61. no. 6.)
79. Ichneumon. San. H. 5¼ in. Price Coll. (p. 62. no. 9.)
80. Mirror. Polished, with gilded knobs. XVIIIth Dynasty. H. 9½ in. Wallis Coll. (p. 67. no. 90.)
81. Ægis of Sekhet; a triad of Amen-Min, Neferatmu, and Sekhet. H. 3¾ in. Price Coll. (p. 63. no. 35.)
82. Axe-head; a dog attacking a gazelle. XVIIIth Dynasty. L. 4¼ in. Sir John Evans Coll. (p. 20. no. 54.)
83. Menat. Price Coll.
84. Dagger. Ivory at the top of hilt, the shoulders terminate in ducks' heads. L. 12½ in. Price Coll. (p. 19. no. 49.)
85. Dagger. The pommel plated with gold, the grip of silver, gold studs. L. 12¼ in. The Baroness Hirsch Collection. (p. 19. no. 50.)
86. Dagger. Ivory at the top of hilt, remains of wood in the bronze handle. L. 13 in. Wallis Coll. (p. 19. no. 48.)
87. Dagger. The handle inlaid with ivory and mother-of-pearl. L. 11¼ in. MacGregor Coll. (p. 20. no. 51.)

Plate XV.

88. Fragment of a Pectoral. Nepthys kneeling in adoration. Inlaid glass and alabaster. Ramesside period (?). H. 3¾ in. Price Coll. (p. 87. no. 10.)
89. Pectoral. Anubis seated on a shrine between two Tats. Wood, formerly inlaid. L. 4⅜ in., H. 3⅝ in. Wallis Coll. (p. 87. no. 14.)
90. Portion of a Pectoral. Blue glass scarab on the boat of Chepera, at each end figures of Osiris. Wood, gilded and inlaid with glass and alabaster. L. 4⅜ in. MacGregor Coll. (p. 87. no. 8.)
91. Pectoral. Obverse, two Tats between two buckles; reverse, a priest kneeling before Anubis. Blue faience. XIXth Dynasty. H. 3½ in., L. 3½ in. Price Coll. (p. 87. no. 12.)
92. Pectoral. Obverse, the scarab Chepera let in, with two figures standing on the boat adoring; reverse, on either side of scarab a kneeling figure adoring; above, a winged disk; below, inscription, "The sculptor of the monuments of Amen, Annu-rā." Blue faience; scarab black. H. 4¾ in., L. 4⅝ in. Wallis Coll. (p. 86. no. 5.)

93. **Portion of Pectoral.** A winged disk, two fishes, and a seated cat. White faïence. H. 2⅝ in. Price Coll. (p. 87. no. 9.)

94. **Pectoral.** Above uræi wearing disks; beneath, in pierced work, Ramses III. kneeling before Amen-Rā, Chonsu stands behind Amen-Rā, Mut supports the King: two cartouches of the King. Bronze, formerly gilded and inlaid with glass and mother-of-emerald. XXth Dynasty. H. 5⅜ in., L. 4⅜ in. Price Coll. (p. 87. no. 13.)

95. **Pectoral.** Obverse, Anubis seated on a shrine and table of offerings, above an inscription; reverse, a papyrus sceptre, a column, a Tat, and a buckle. Dark blue faïence. H. 3⅝ in., L. 3¼ in. Kennard Coll. (p. 87. no. 11.)

96. **Pectoral.** Uræi with disks at the top; below, a winged disk, a Latus fish, and lotus-flower: the large panel, a figure adoring Knum, behind him a goddess wearing uræus and fish crown. Light green faïence. L. 3¼ in., H. 4¼ in. XXIInd Dynasty. Myers Coll. (p. 86. no. 6.)

PLATE XVI.

97. **Throne.** Inscribed on base:—"Says the great lord of heaven, Harpakrat; I give life, health, and perfect prosperity, together with a long and happy old age to Unnefer, son of Ta-turt and of the lady Ta-du-tasar." XXIst Dynasty. Bronze. L. 9¼. (p. 42. no. 1.)

98. **Toilette-box**; in the form of a gazelle. XIXth Dynasty. Wood. L. 9 in. (p. 43. no. 15.)

99. **Cup**; with two recumbent lions on the edge. Pale blue faïence. D. 5 in. (p. 43. no. 9.)

100. **Recumbent Lion.** Bronze. L. 8½ in. (p. 43. no. 8.)

101. **Recumbent Lion**, with handle on the back. Bronze. L. 4¼ in. (p. 42. no. 3.)

102. **Isis**; crowned with horns and with wings extended. Bronze. H. 8¾ in. Saïtic. (p. 43. no. 11.)

103. **Vase for Offerings**; supported by a seated lion. Stone encrusted with turquoises. H. 6 in. (p. 43. no. 6.)—*See* Plate III. no. 25.)

104. **A Man kneeling**, and holding a Naos between his arms; within the Naos a figure of Ammon. XVIIIth Dynasty. White schist. H. 5½ in. (p. 43. no. 10.)

105. **Vase for Offerings**, supported by a Lion. The eyes of the lion are inlaid, the stripes on the haunches encrusted with turquoises. Stone. H. 6¼ in. (p. 43. no. 7.)—*See* Plate III. no. 25.

106. **Statuette of a Woman.** Inscribed:—"Offered to Osiris, in order that he may bestow the funeral offerings to Atef-irit-Maoules." Soft stone. XIXth Dynasty. H. 6½ in. (p. 43. no. 13.)

107. **Lion.** Bronze. H. 2½ in. (p. 42. no. 4.)

The above are from the Fouquet Collection. The Lion objects are from the Kom-es-Sabaa (the Lion's Hill), excavated by *fellaheen* in February 1884.

PLATE XVII.—*Faïence.*

The pottery represented in this Case belongs to the Ist and IInd centuries of our era; it has a thick vitreous glaze.

108. **Vase.** Bands of birds, egg and dart, fish and flowers, animals and leaves; the whole in relief. Deep blue colour. H. 7¼ in. Myers Coll. (p. 111. no. 2.)

109. **Vase.** Bands of grapes and vine-leaves on the neck; below, wild beasts; the lowest portion lotus-flowers; the whole in relief. The ground a deep blue, the ornamentation in the upper bands in green. H. 5¼ in. Wallis Coll. (p. 112. no. 4.)

110. **Portion of a Votive Plaque.** Inscribed *αφ ου ἀνέθηκεν ἐπ' ἀγαθῳ.* Characters in relief and in yellow on a blue ground. L. 5½ in., H. 3 in. Wallis Coll. (p. 116. no. 54.)

111. **Two-handled Vase.** A wreath of green leaves in relief round the shoulder. Deep purple outside, blue inside. H. 5¼ in. Wallis Coll. (p. 111. no. 1.)

112. **Cylindrical Vase**; formerly possessing a handle. The ornamentation in relief. Deep blue colour. H. 6 in. Wallis Coll. (p. 113. no. 11.)

113. **Two-handled Vase**, on hollow foot. Ornamented with green leaves in relief. Deep purple outside, inside blue. H. 7½ in. Myers Coll. (p. 112. no. 6.)

114. **Vase with cover.** Band of vine-leaves on the neck, wild animals on the belly, lotus-flower below: the whole in relief. Blue. H. 7¼ in. Myers Coll. (p. 112. no. 7.)

PLATE XVIII.—*Faïence.*

The Pottery in this Plate dates from the Middle Empire to the Ramesside period, the time when the blues were the most brilliant, and the glazes the finest.

115. **Elongated Vase**, with ring on neck. Pale blue. XXIInd Dynasty. H. 5¼ in. Myers Coll. (p. 99. no. 80.)

116. **Lotus Cup**, on stem. Ornamented in bands: (1) sacred eyes, (2 & 3) the King slaying a captive, (4) lotus-leaves. Inverted papyri-reeds on stem; the whole in relief. Blue. XXIInd Dynasty. H. 6½ in. Myers Coll. (p. 94. no. 8).

117. **Cup**, on foot. Six lobed. Blue. XVIIIth Dynasty. H. 3 in. Myers Coll. (p. 94. no. 9.)

118. **Libation Vase**; with cover. Blue. Ramesside period. H. 11½ in. Grenfell Coll. (p. 94. no. 10.)

119. **Thistle-shaped Vase.** Blue, black inside. XIXth Dynasty. H. 4 in. Myers Coll. (p. 94. no. 11.)

120. **Sistrum.** Dedicated to Bast. Blue. XXIInd Dynasty. H. 9¼ in. Myers Coll. (p. 95. no. 20.)

121. **Lotus Cup**, on stem. Ornamented in bands: (1) vultures and papyri, (2) the King receiving sword from divinities and slaying enemies, (3) the King fighting in his chariot, (4) papyri; the whole in relief. Blue. XXIInd Dynasty. H. 5¾ in. Myers Coll. (p. 94. no. 12.)

122. **Hippopotamus.** Blue. XIIth Dynasty. L. 4½ in. Price Coll. (p. 94. no. 18.)

123. **Two figures of Bes**, standing back to back. The plumes inlaid with ivory. Blue. XVIIIth Dynasty. H. 2½ in. Wallis Coll. (p. 96. no. 39.)

124. **Lotus Cup**, on stem. Blue. XIXth Dynasty. H. 5 in. Myers Coll. (p. 94. no. 14.)

125. **Stand for Vase.** Inscribed: "Royal offering to Sebeh, Lord of Semennu; may he give a mass of provisions for the Ka of Nuseneb." Green. XIIth Dynasty. H. 2 in. Wallis Coll. (p. 100. no. 95.)

126. **Bowl.** Inscription illegible. Dark blue. Middle Empire. H. 3½ in. Myers Coll. (p. 94. no. 15.)

127. **Statuette**; form of Ammon. Human body, ram's head, wings and tail of bird. Blue. Ptolemaic (?). H. 3½ in. Myers Coll. (p. 96. no. 37.)

128. **Lotus Cup**, on stem. Blue. XIXth Dynasty. H. 5½ in. Myers Coll. (p. 93. no. 6.)

129. **Figure of an Ape.** Blue, dotted with black. XIXth Dynasty. H. 2¼ in. Wallis Coll. (p. 96. no. 38.)

130. **Elongated Vase**, with ring on neck. Blue. XXIInd Dynasty. H. 5¼ in. Myers Coll. (p. 99. no. 83.)

PLATE XIX.—*Unglazed Pottery.*

131. **Amphora-shaped Vase.** Ornamentation in black and red. Ramesside period. H. 16½ in. Wallis Coll. (p. 117. no. 7.)

132. **Stand for a Vase.** Uncertain period. H. 6 in. Wallis Coll. (p. 117. no. 4.)

133. **Bowl.** Ornamented with chevrons in white slip. Red, polished. Ancient Empire. D. 5½ in. Wallis Coll. (p. 120. no. 44.)

134. **Pear-shaped Vase.** Ornamented with crocodiles, scorpions, and snakes in maroon colour. Ancient Empire. H. 11¼ in. Wallis Coll. (p. 117. no. 8.)

135. **Œnochoe.** Red, polished. H. 3 in. Wallis Coll. (p. 118. no. 12.)

136. **Amphora-shaped Vase**, with cover. Ornamented in black and blue. Inscribed "Wines of the north of the Osirian, Em Net'chem." XIXth Dynasty (?). H. 36 in. (One of four similar vases.) Wallis Coll. (p. 120. no. 41.)

137. **Vase.** Inscribed with name of Royal scribe, Amen Hotep. Red, polished. XVIIIth Dynasty. H. 9¼ in. Wallis Coll. (p. 117. no. 6.)

138. **Stand for Vase.** H. 2½ in. Wallis Coll. (p. 118. no. 13.)

139. **Cylindrical Vase.** Ornamentation in white slip on polished red. Ancient Empire. H. 7½ in. Wallis Coll. (p. 120. no. 43.)

140. **Vase.** Red, polished, blackened top. VIth Dynasty (?). Wallis Coll. (p. 120. no. 49.)

141. Vase, cylindrical. Similar ware to above. (p. 120. no. 48.)
142. Vase. Ornamented with concentric circles and wavy lines. Ancient Empire. H. 5 in. Grenfell Coll. (p. 118. no. 9.)
143. Vase. Similar ware to 140. (p. 120. no. 46.)

Plate XX.—*Glazed Schist.*

144. Tablet. Five figures of divinities. MacGregor Coll.
145. Harpokrates. Price Coll.
146. Kohl Vase. XVIIIth Dynasty. H. 2⅛ in. Whyte Coll. (p. 89. no. 5.)
147. Head, from a Sistrum. Bears cartouche of Usertesen I. XIIth Dynasty. H. 2¼ in. Myers Coll. (p. 89. no. 1.)
148. Handle (?). A lion, an ape, and a sacred eye in relief. XVIIIth Dynasty. L. 2½ in. Wallis Coll. (p. 17. no. 19.)
149. Kohl Pot. An ape holding a cylinder. Wallis Coll.
150. Head (fragment). Roman period. Wallis Coll.
151. Goddess. Wallis Coll.
152. Tablet. XIXth Dynasty. H. 2 in. MacGregor Coll.
153. Kohl Pot. Bears cartouche of a Princess. XVIIIth Dynasty. H. 2 in. Wallis Coll. (p. 89. no. 3.)
154. Crocodile. XVIIIth Dynasty. Wallis Coll. (p. 89. no. 8.)
155. Œnoche. XVIIIth Dynasty. H. 3¾ in. MacGregor Coll. (p. 89. no. 2.)
156. Kohl Pot. XVIIIth Dynasty. H. 2¼ in. Price Coll. (p. 89. no. 4.)
157. Pectoral. XVIIIth Dynasty. H. 2¼ in. Wallis Coll. (p. 89. no. 6.)
158. Head of Bes. Top of dagger-hilt. Glass paste. H. 2 in. Tyszkiewicz Coll. (p. 17. no. 44.)

Plate XXI.

159. Toilette Ornament (?). A man leading a calf and carrying fish on a stick. Faïence. Saïtic. L. 4 in. Price Coll. (p. 90. no. 50.)
160. Kohl Pot. An ape holding a vase. Faïence. Saïtic. H. 5 in. MacGregor Coll. (p. 91. no. 24.)
161. Stand for a Royal Hawk. Inscribed with name of high-priest, Har-si-ese. Faïence. Saïtic. H. 3¾ in. Wallis Coll. (p. 90. no. 42.)
162. Neck of a Vase. Polychrome faïence. Saïtic. H. 2¼ in. Wallis Coll. (p. 90. no. 40.)
163. Head of a Horse. Faïence. Ptolemaic. L. 2¼ in. Wallis Coll. (p. 91. no. 27.)
164. Tat. Faïence. Saïtic. H. 7 in. Wallis Coll. (p. 90. no. 48.)
165. Sistrum. Faïence. Saïtic. H. 10½ in. Price Coll. (p. 27. no. 114.)
166. Sistrum. Faïence. Saïtic. H. 11 in. Wallis Coll. (p. 90. no. 44.)
167. Fragment of a Bowl. Fish and frogs in the round. Faïence. Saïtic. L. 4 in. (p. 91. no. 26.)
168. Sistrum. Bronze. H. 8½ in. Petrie Coll. (p. 72. no. 71*.)
169. Amulet. Faïence. Saïtic. H. 5¼ in. Wallis Coll. (p. 90. no. 46.)

Plate XXII.

170. Bowl, with two lions on the rim. From Koom-es-Sabaa. Faïence. Saïtic. D. 3 in. Wallis Coll. (p. 92. no. 13.)
171. Socket. Faïence. H. 3¾ in. Myers Coll. (p. 22. no. 28.)
172. Thoth. The feet are jackal-headed. Faïence. Saïtic. H. 5½ in. Myers Coll. (p. 23. no. 39.)
173. Œnoche. Faïence. Ptolemaic (?). H. 3 in. Myers Coll. (p. 92. no. 9.)
174. Isis nursing Horus. Faïence. Saïtic (?). H. 5¾ in. Myers Coll. (p. 24. no. 51.)
175. Vase. Faïence. Saïtic. H. 3 in. Petrie Coll. (p. 92. no. 11.)
176. Thoth. Faïence. H. 4¾ in. Myers Coll. (p. 23. no. 41.)
177. Thoueris. Faïence. Saïtic. H. 4 in. Myers Coll. (p. 25. no. 71.)
178. Shu. Faïence. Saïtic. H. 2¼ in. Price Coll. (p. 22. no. 25.)
179. Aryballos. Faïence. Saïtic. H. 2 in. Wallis Coll. (p. 92. no. 4.)
180. Two Fragments, from Naukratis. Petrie Coll. (p. 93. no. 16.)
181. Hedgehog. Faïence. Saïtic. L. 2 in. Wallis Coll. (p. 92. no. 12.)
182. Bowl. Animals, birds, fish, and flowers in bands and in relief. Faïence. XXIInd Dynasty. D. 5¼ in. Evans Coll. (p. 31. no. 171.)
183. Triad: Isis, Harpokrates, and Nephthys. Faïence. Ptolemaic. H. 1 in. Price Coll. (p. 24. no. 61.)
184. Cup. Faïence. Saïtic. H. 2¼ in. Wallis Coll. (p. 92. no. 7.)
185. Ptah-Seker-Ausar: a winged Bast behind. Faïence. XXIInd Dynasty. H. 2 in. Wallis Coll. (p. 25. no. 67.)

Plate XXIII.

186. Busts of an Official and his Wife. Limestone, painted. XVIIIth Dynasty. H. 6 in. University College, Edwards Coll. (p. 10. no. 52.)
187. Two Wrestlers. Limestone. XIIth Dynasty. L. 5½ in. Wallis Coll. (p. 10. no. 53.)
188. Upper part of a Man holding a stick. Wood. XIIth Dynasty. H. 3¼ in. Myers Coll. (p. 38. no. 25.)
189. Harp-player (fractured). Limestone. XIIth Dynasty. H. 2⅜ in. Wallis Coll. (p. 10. no. 49.)

Plate XXIV.

190. A Woman, walking; carrying a box and holding a duck; preceded by a calf. Wood, painted. VIth Dynasty. H. 17⅝ in. Myers Coll. (p. 41. no. 58.)

Plate XXV.

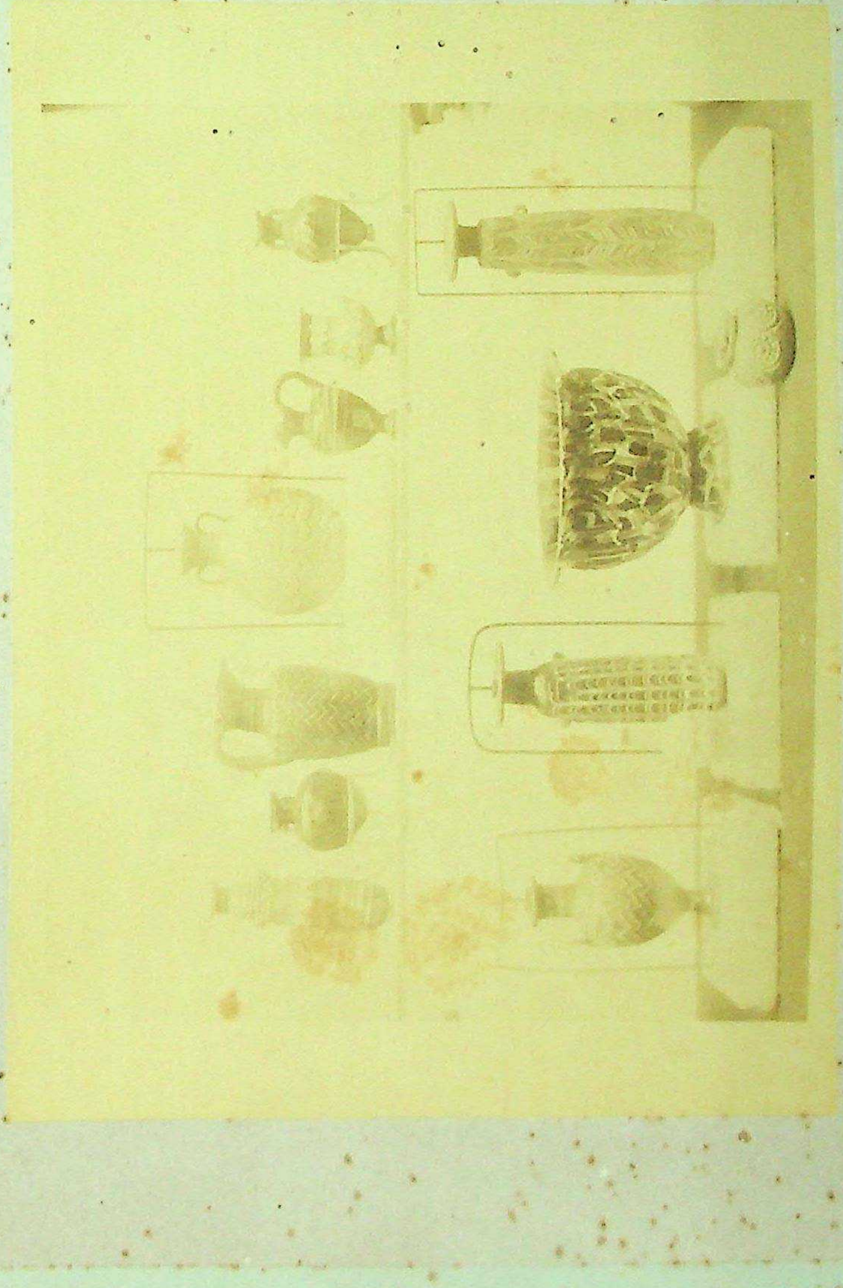
191. Ushabti of Mā-hu. Wood, painted. XIXth Dynasty. H. 11½ in. Petrie Coll. (p. 75. no. 27.)
192. Ushabti (the upper part). Faïence. XIXth Dynasty. Bankes Coll. (p. 75. no. 23.)
193. Ushabti of the chief priest Horuta. Faïence. XXVIth Dynasty. H. 10½ in. Petrie Coll. (p. 78. no. 73.)
194. Ushabti of a lady named Hotep-i. Stone, painted. XIXth Dynasty. H. 7⅝ in. MacGregor Coll. (p. 74. no. 14.)
195. Ushabti of a priest named Un-nefer. Faïence. XXVIth Dynasty. H. 7 in. Price Coll. (p. 78. no. 67.)
196. Ushabti of a priest named Te-her. Faïence. XXVIth Dynasty. H. 7⅛ in. Myers Coll. (p. 78. no. 70.)
197. Ushabti of Thy. Steatite. XVIIIth Dynasty. H. 6¼ in. Kennard Coll. (p. 74. no. 7.)
198. Ushabti of Pai-nétem. Faïence. XXIst Dynasty. H. 7 in. Price Coll. (p. 76. no. 42.)
199. Ushabti of Pai-nétem. Faïence. XXIst Dynasty. H. 6¾ in. Whyte Coll. (p. 76. no 43.)

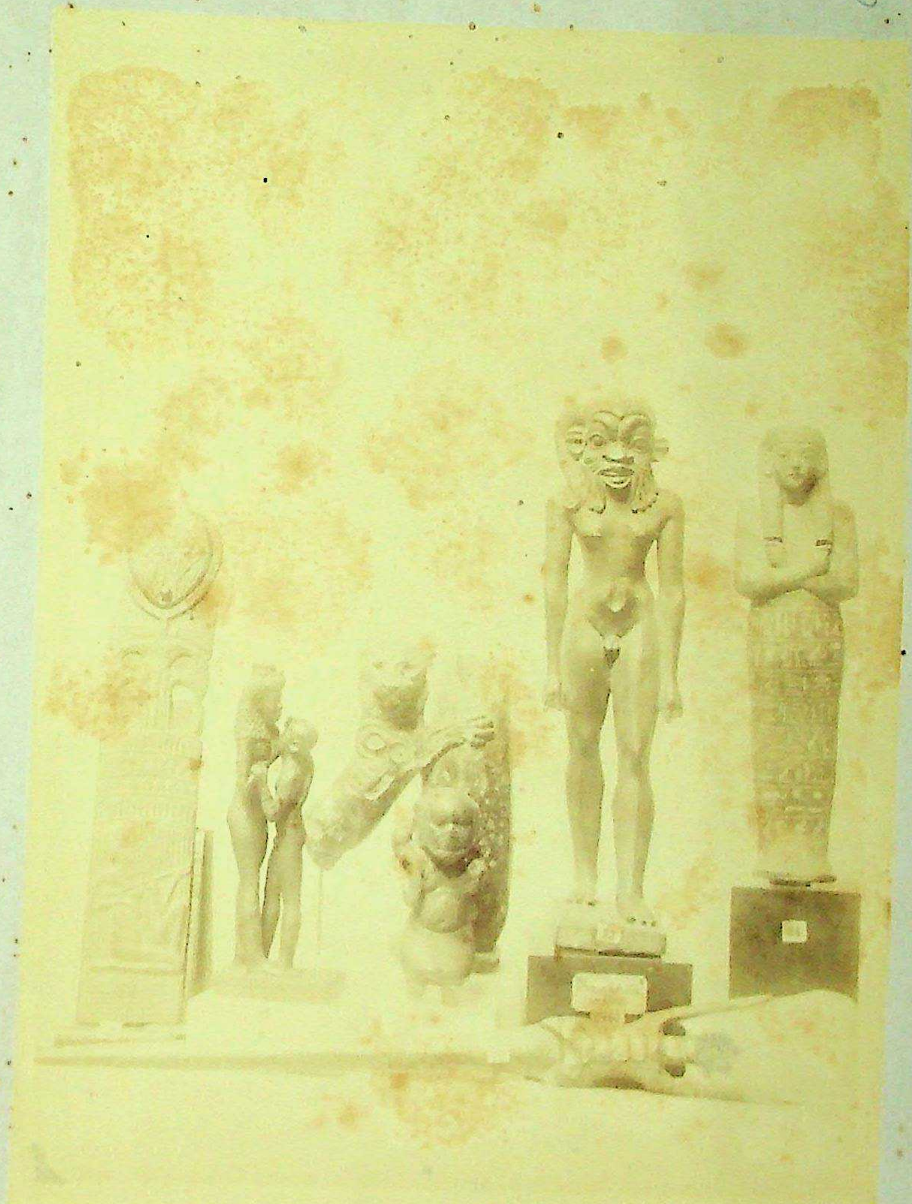
Plate XXVI.—*Jewellery.*

25. Thoueris. One of a pair of gold amulets. Wallis Coll. (p. 129. no. 114.)
26. A Soul. Gold and cloisonné work. One of a pair. Tyszkiewicz Coll. (p. 125. no. 51.)
27. Earring, one of a pair. Gold. Lady Lampson Coll. (p. 124. no. 39.)
28. Earring, one of a pair. Kennard Coll. (p. 127. no. 82.)
29. Necklace. Gold. Franks Coll. (p. 124. no. 36.)
30. Amulet. Gold. The god Noum (Knouphis) seated on a lotus-flower. XVIIIth Dynasty. Tyszkiewicz Coll. (p. 126. no. 63.)
31. Bracelet. Gold. Kennard Coll. (p. 127. no. 81.)
32. Amulet of Bes (found with no. 25). Gold and inlaid work. Wallis Coll. (p. 129. no. 114.)

Plate XXVII.

46. Head of a King. *See* Plate X. no. 52.
47. Thoueris. Hæmatite. H. 3¼ in. Price Coll. (p. 18. no. 28.)
48. Dwarf playing a cithern. Wood. XVIIIth Dynasty. H. 2 in. Wallis Coll. (p. 19. no. 46 *a*.)
49. Thoth, a cynocephalous ape; seated on a colonnette with palm-leaf capital. Stone. Saïtic. H. 3¾ in. Wallis Coll. (p. 19. no. 47 *a*.)
50. Maat, the badge of a Lord Chief Justice. Chrysolite. Saïtic. H. 1⅞ in. Wallis Coll. (p. 16. no. 2.)
51. A Woman carrying two children in a basket on her back, a dog walks beside her. Stone. Middle Empire. H. 1⅞ in. Wallis Coll. (p. 17. no. 22.)





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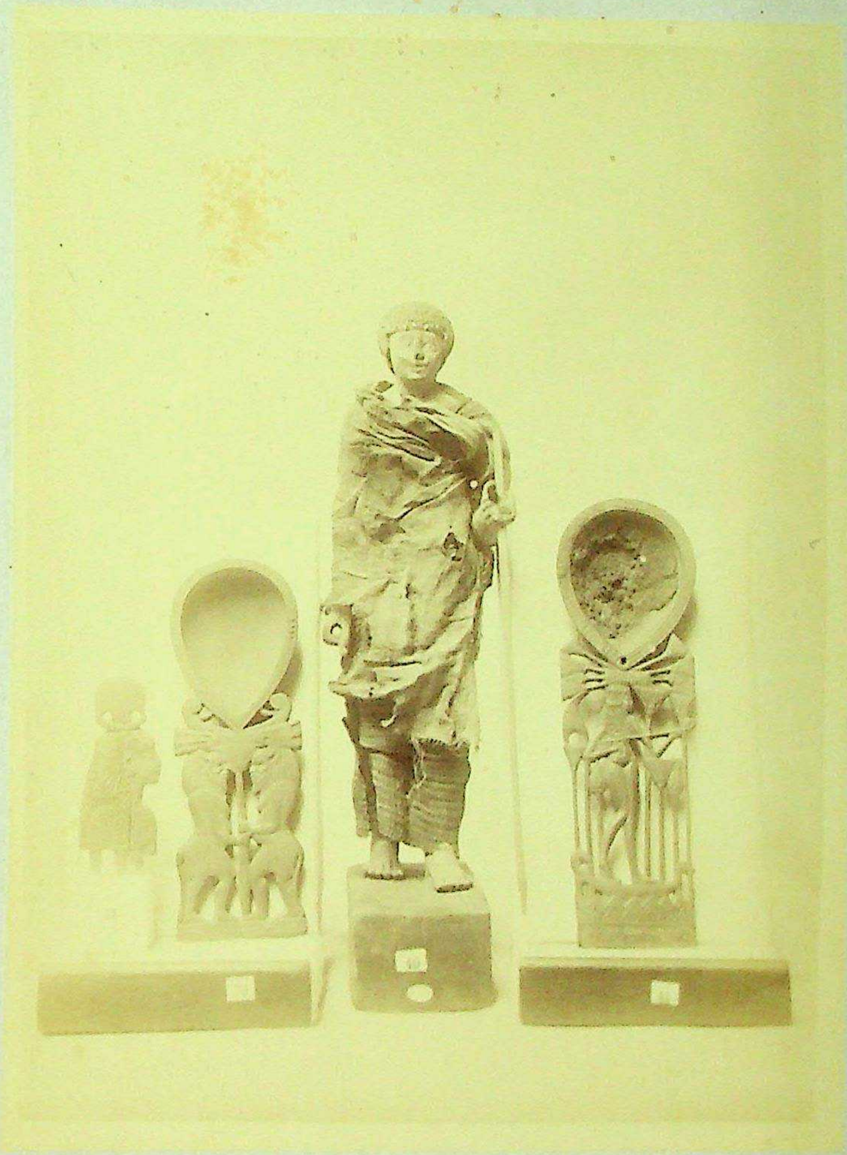

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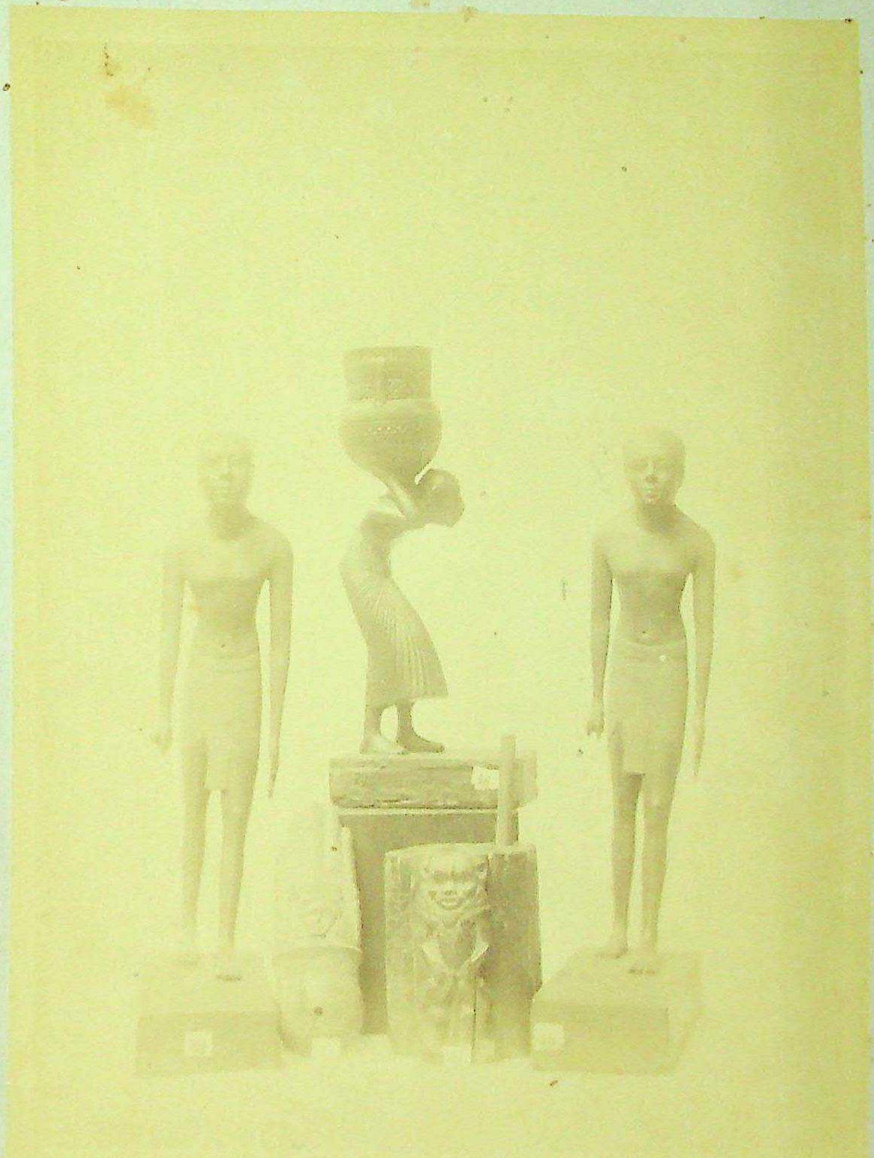

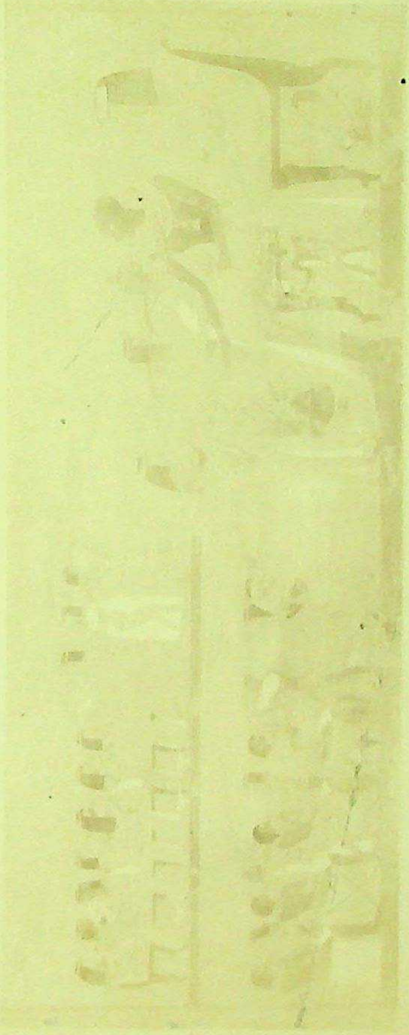

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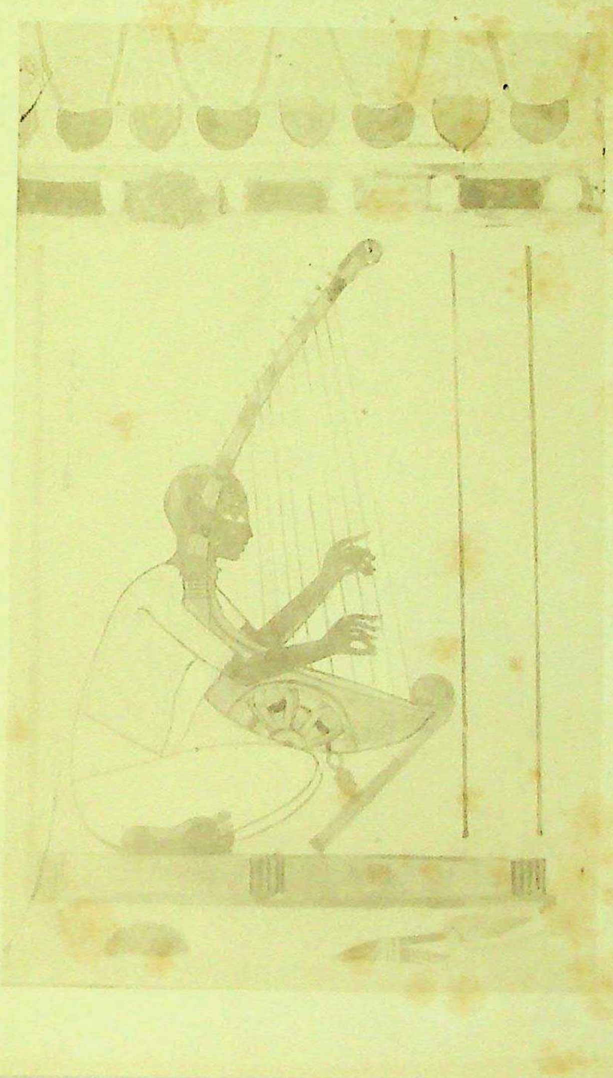

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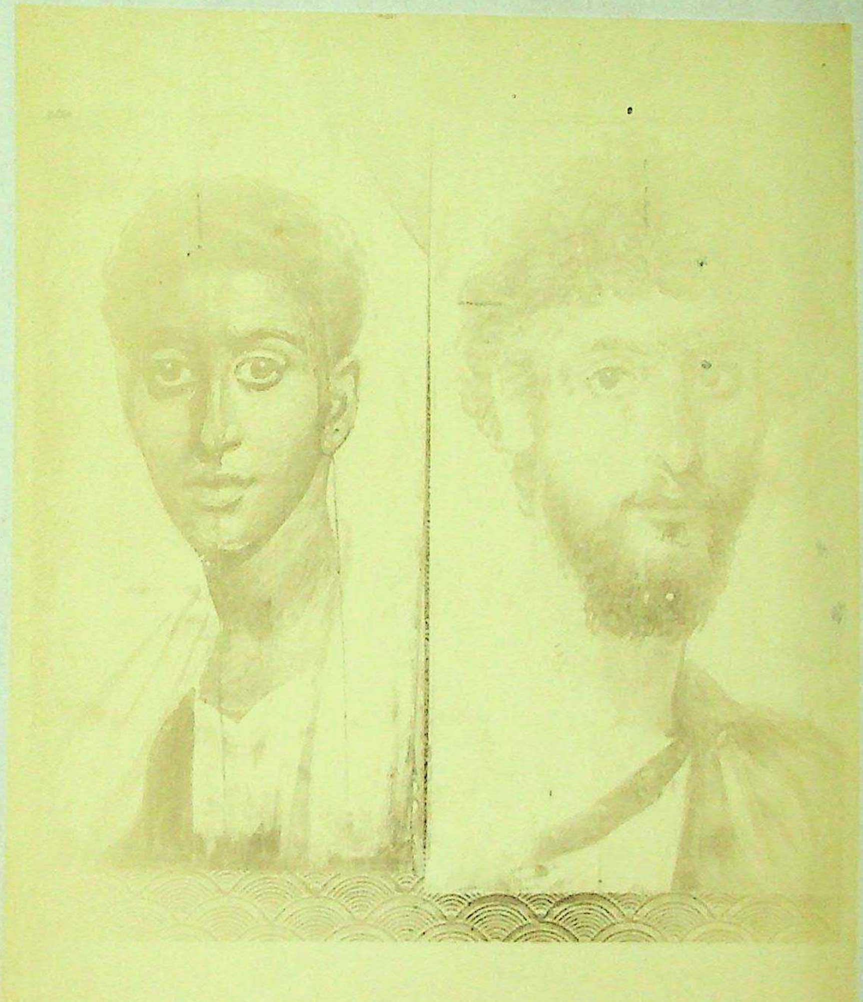
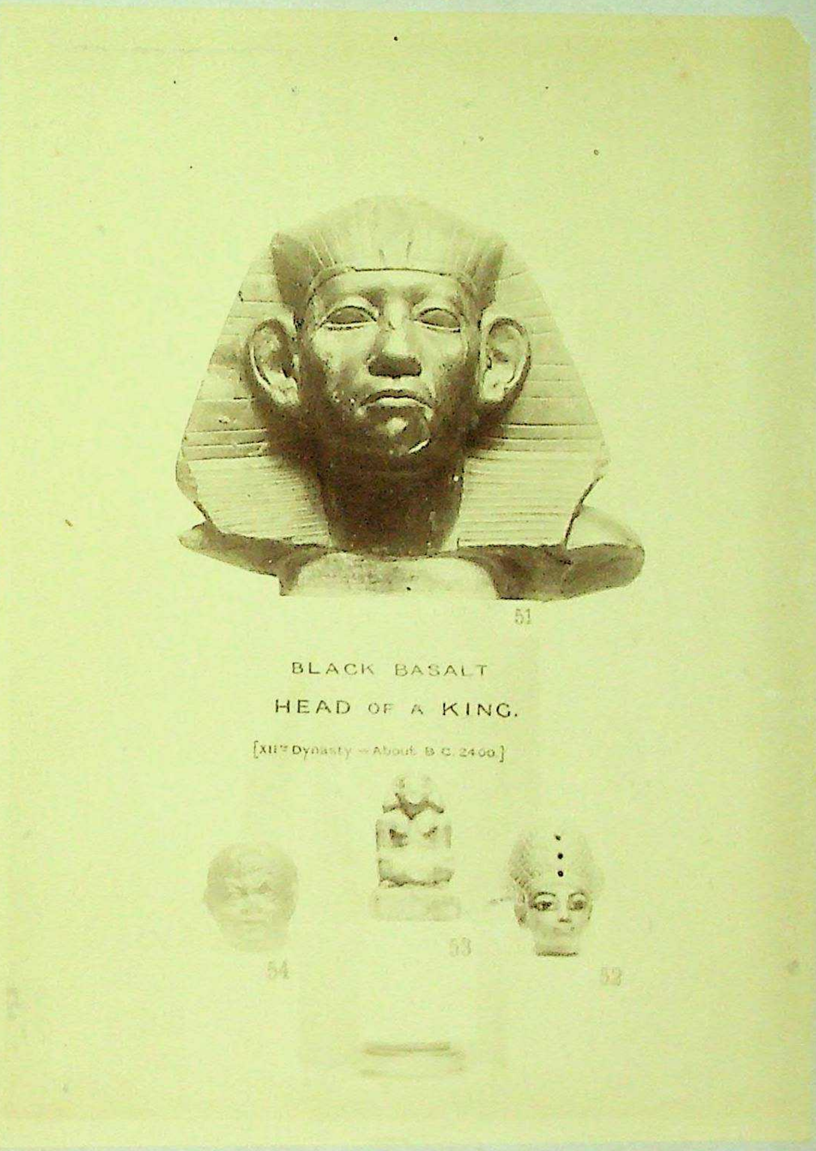
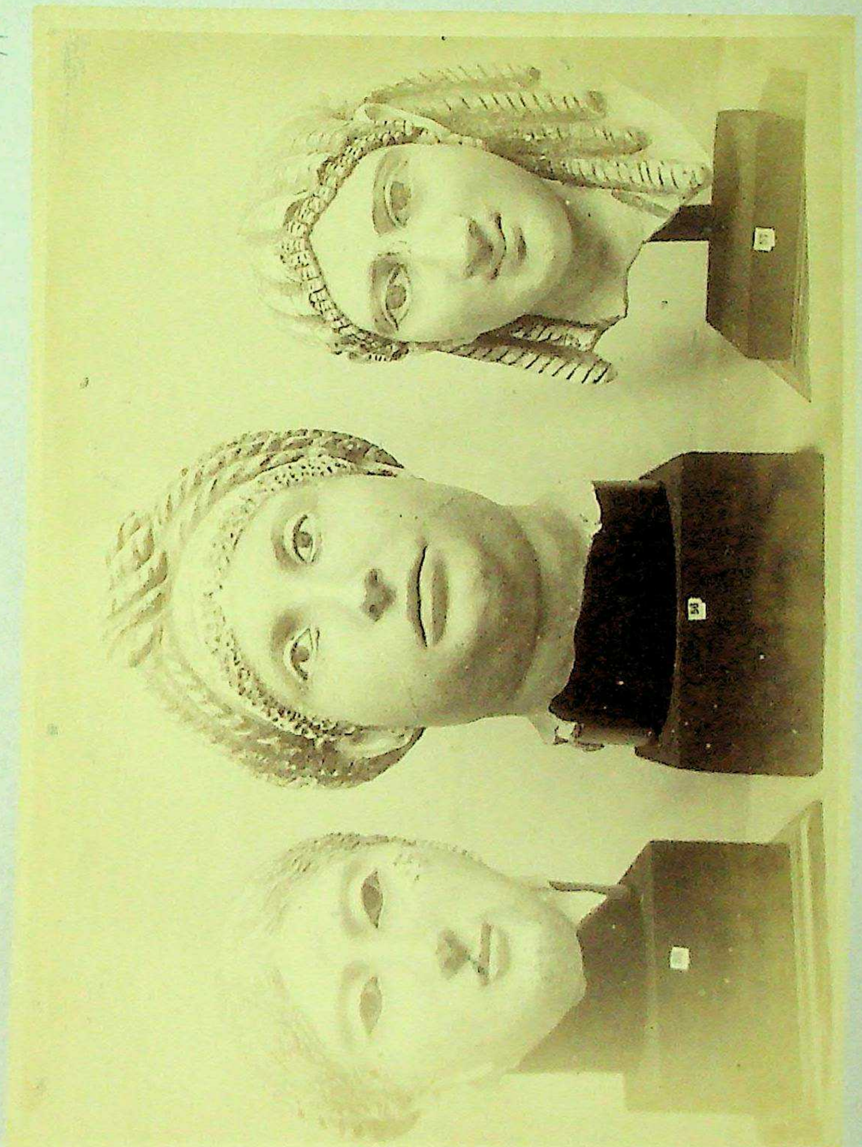
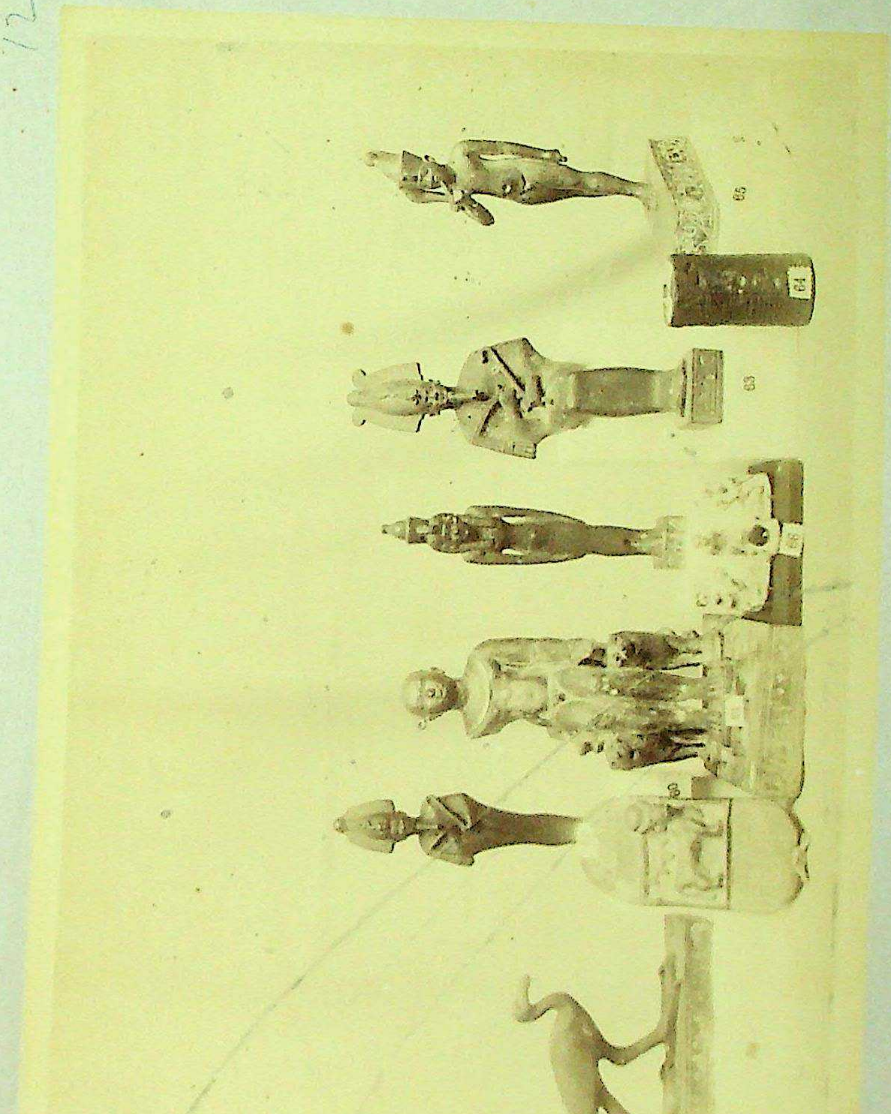




BLACK BASALT
HEAD OF A KING.
[XIIth Dynasty — About B.C. 2400]

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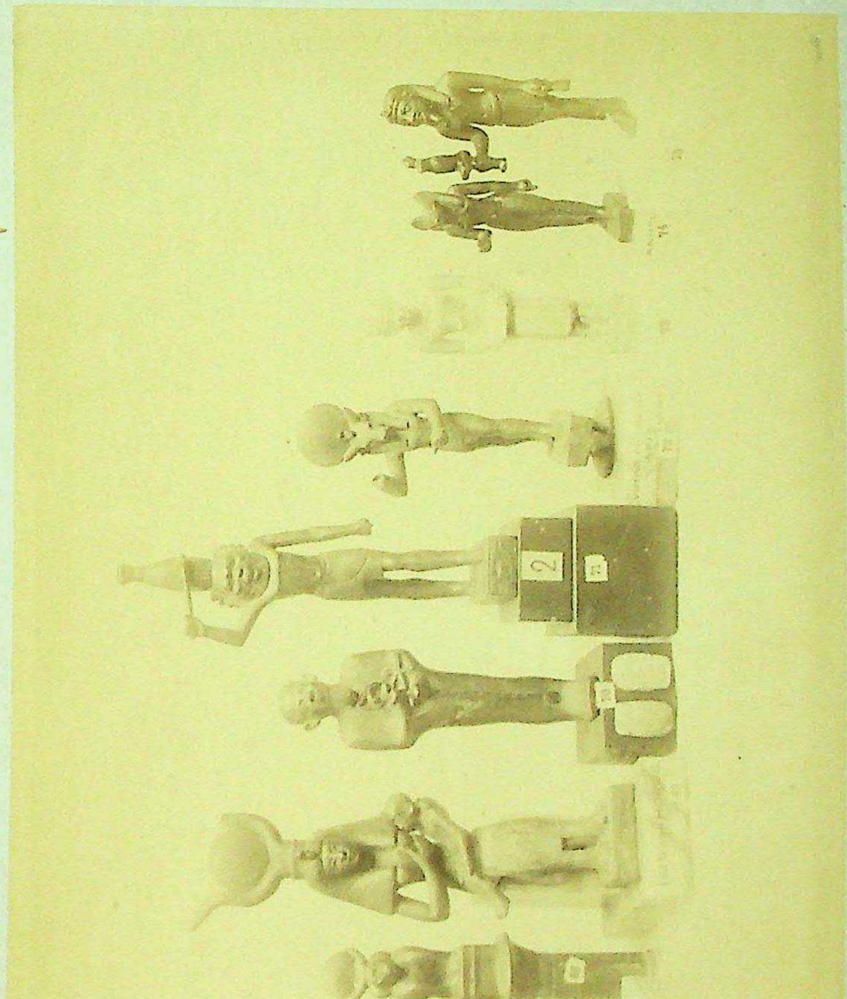

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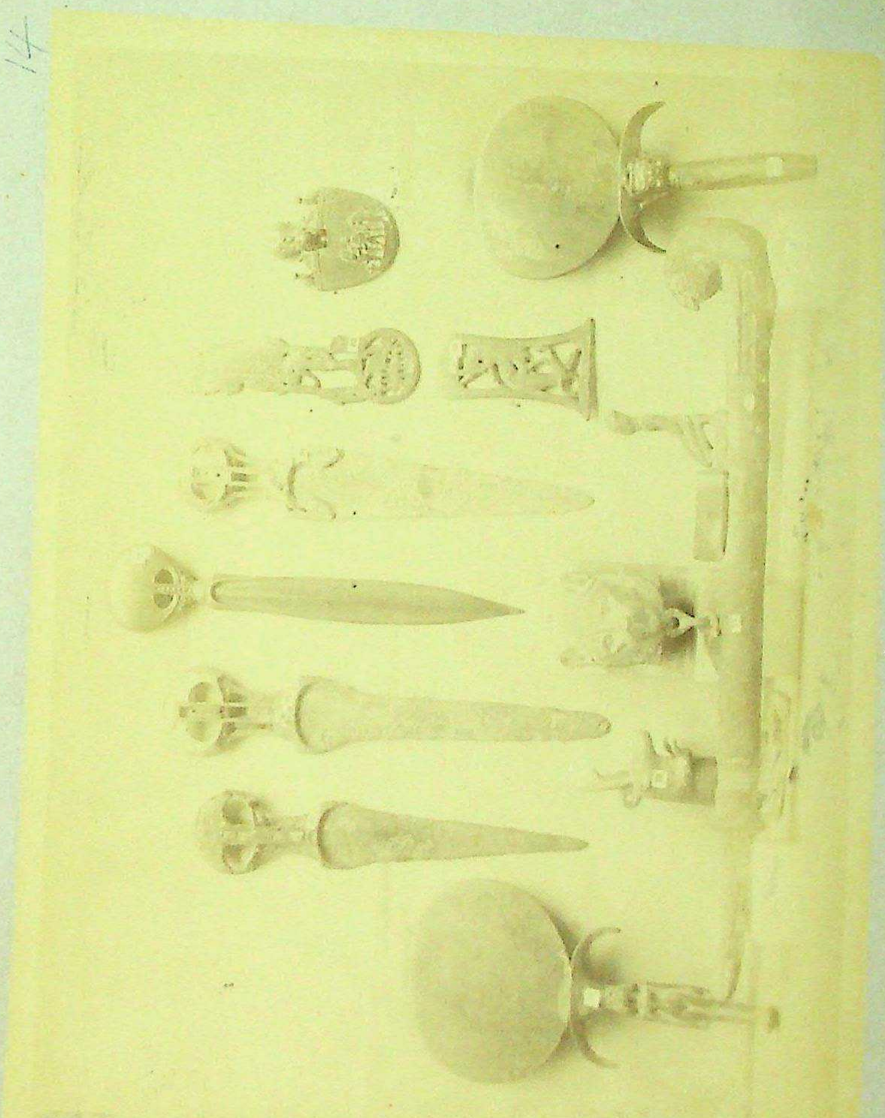

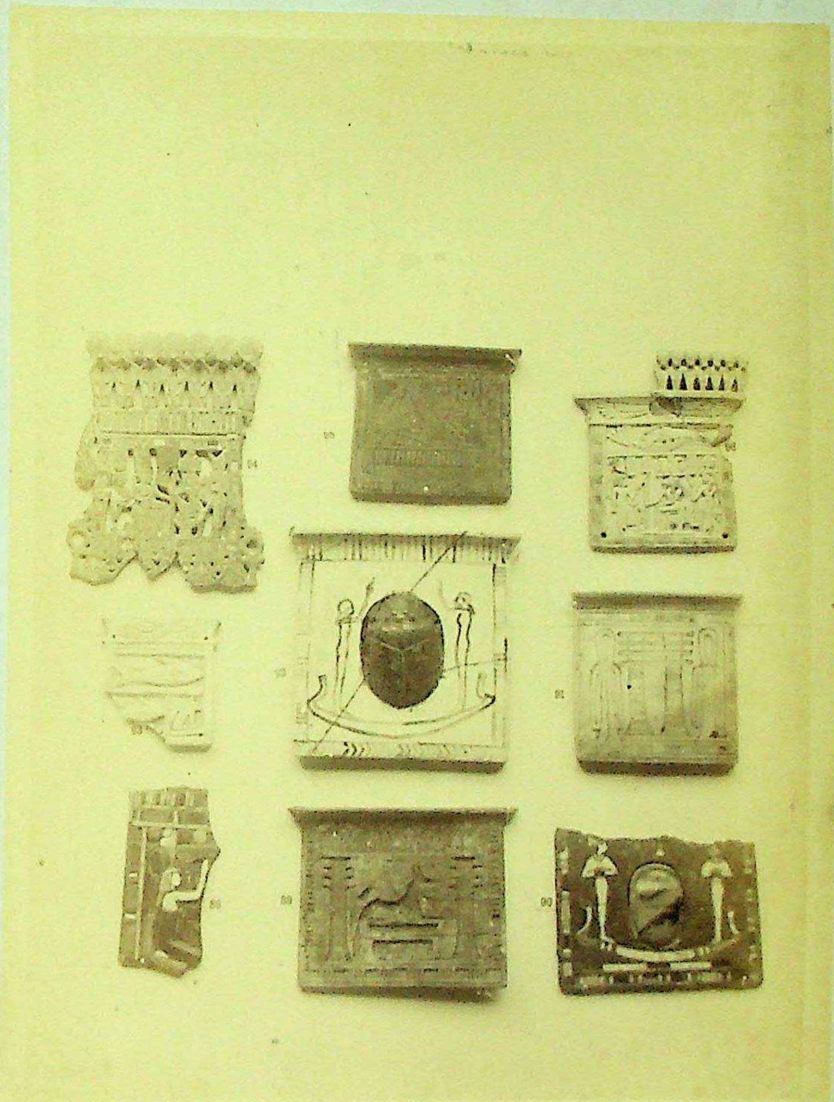
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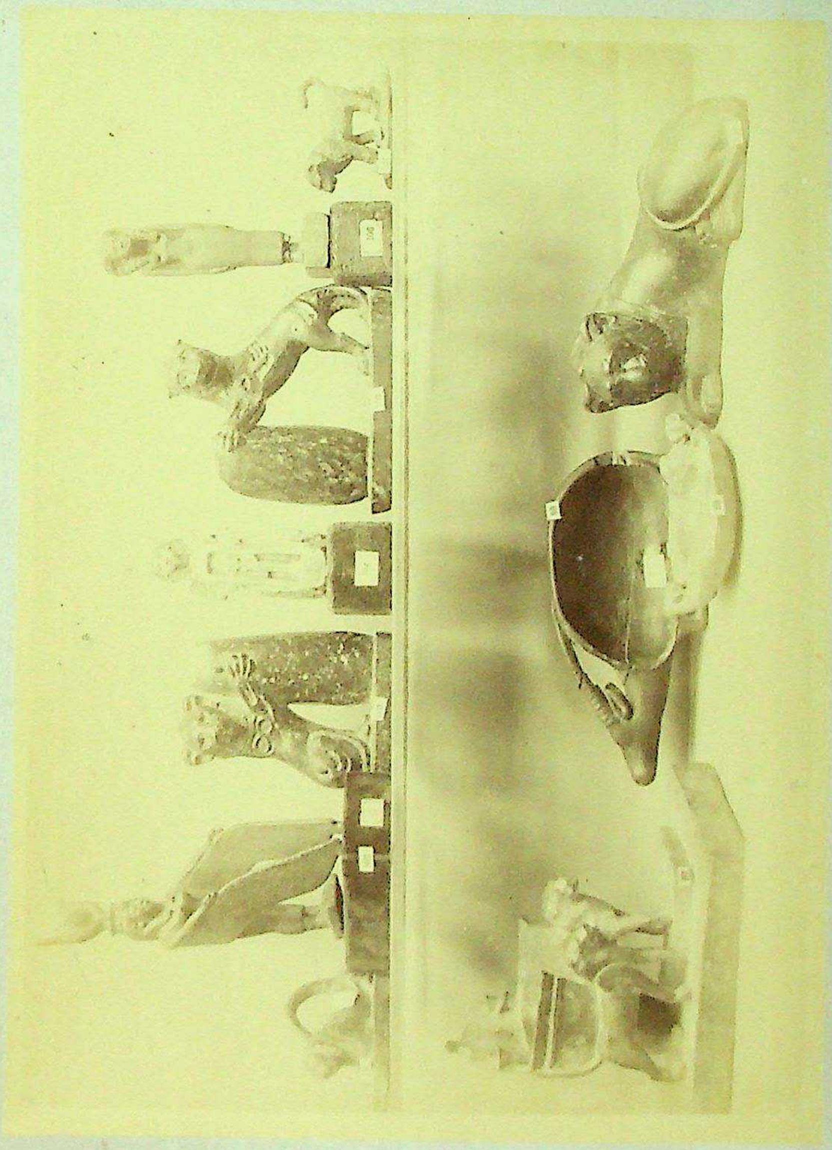

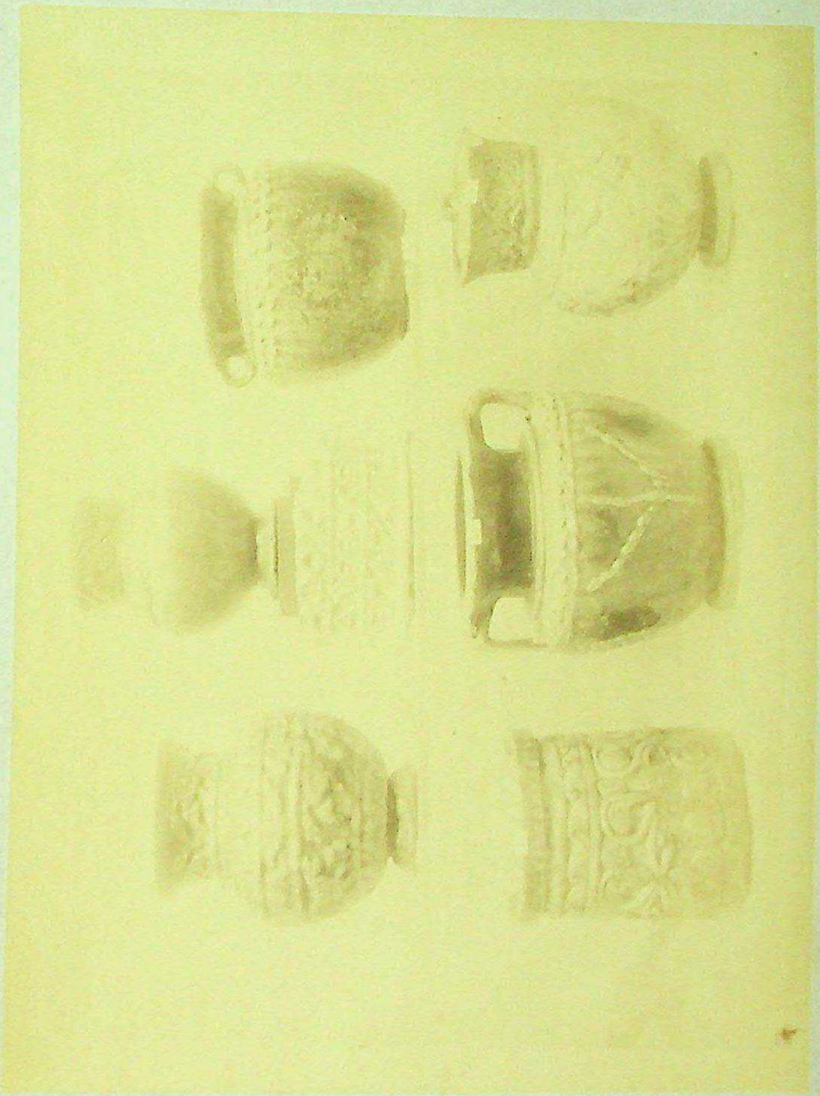

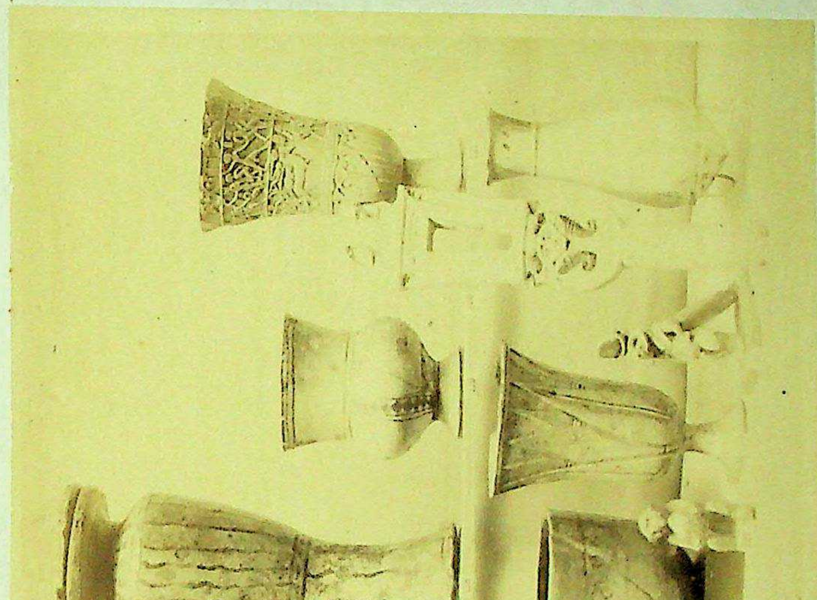

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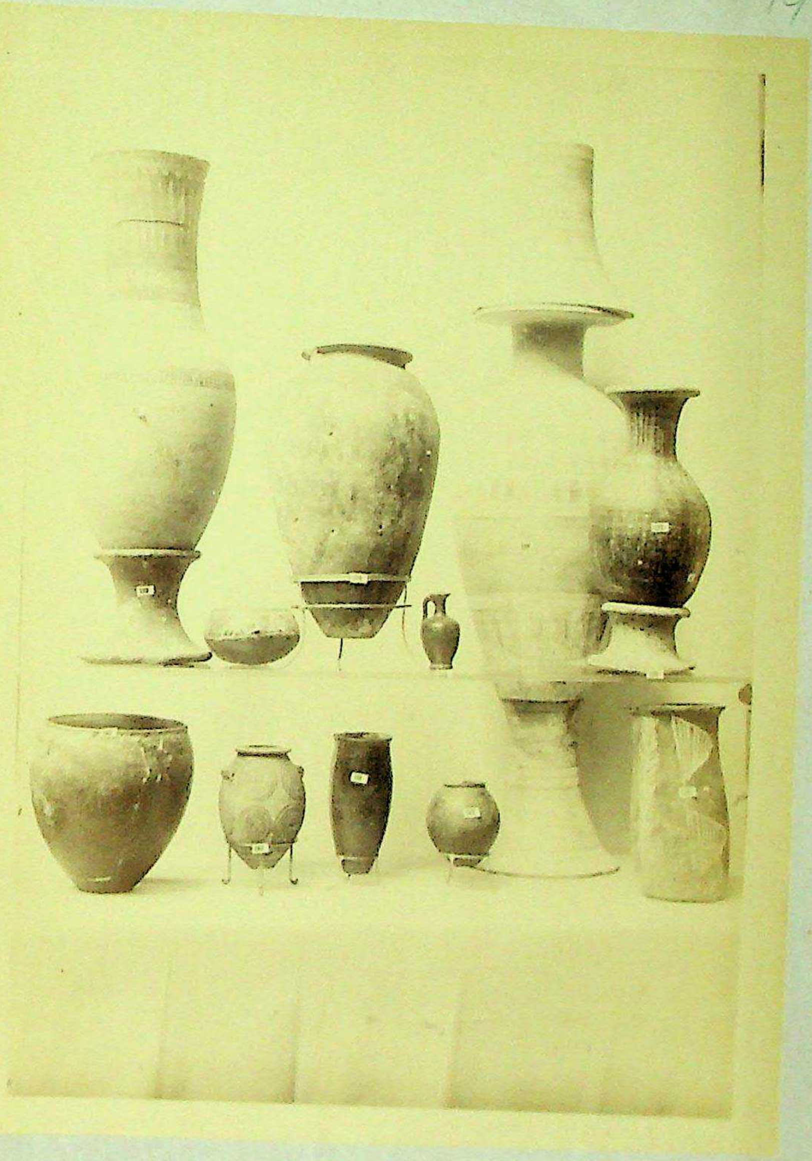

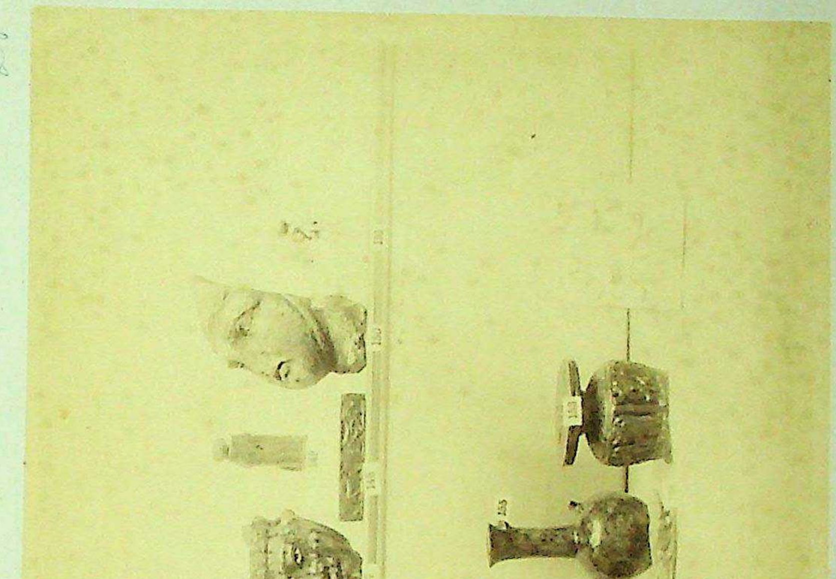

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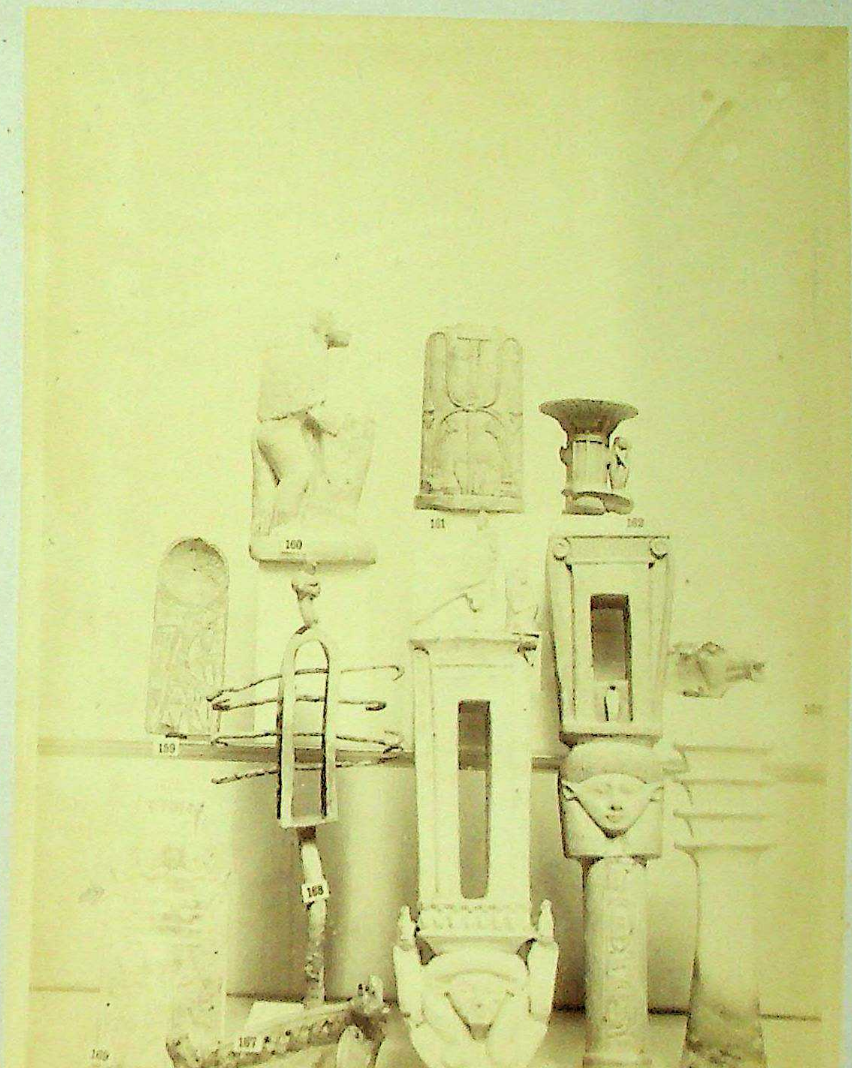
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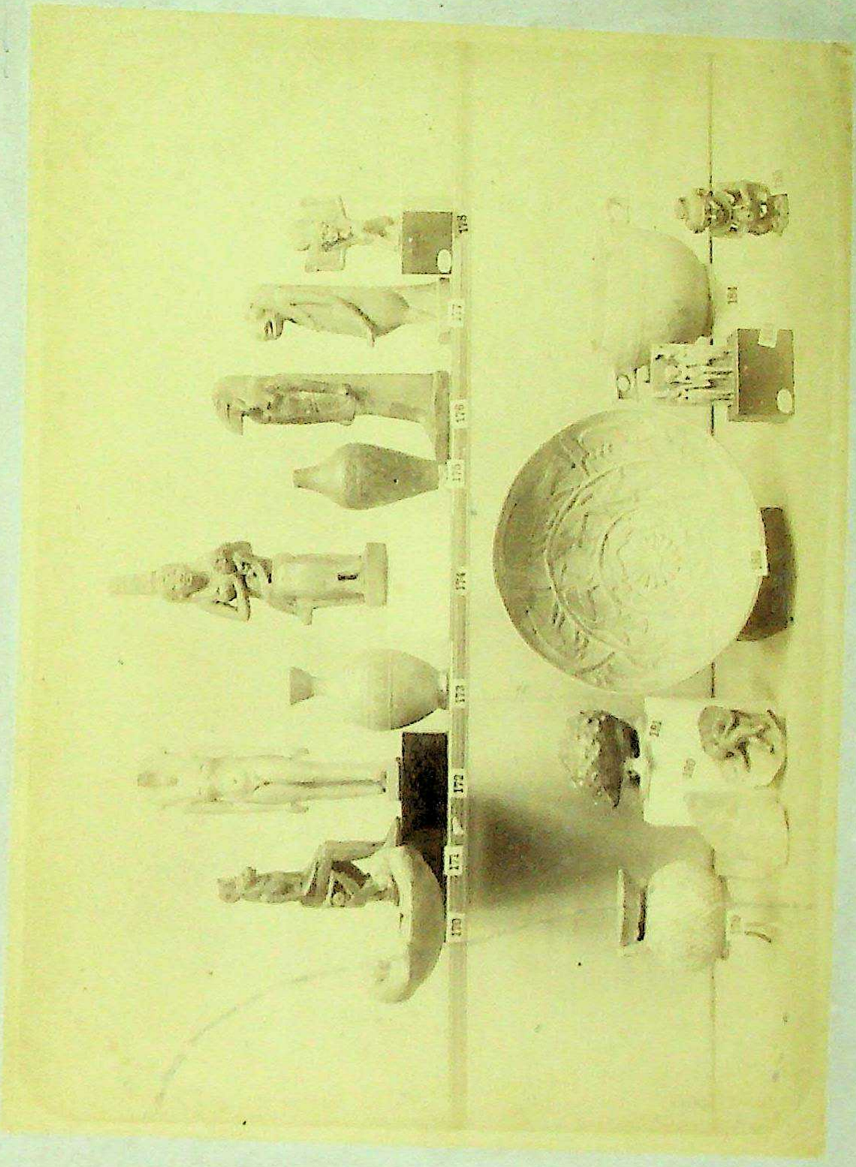
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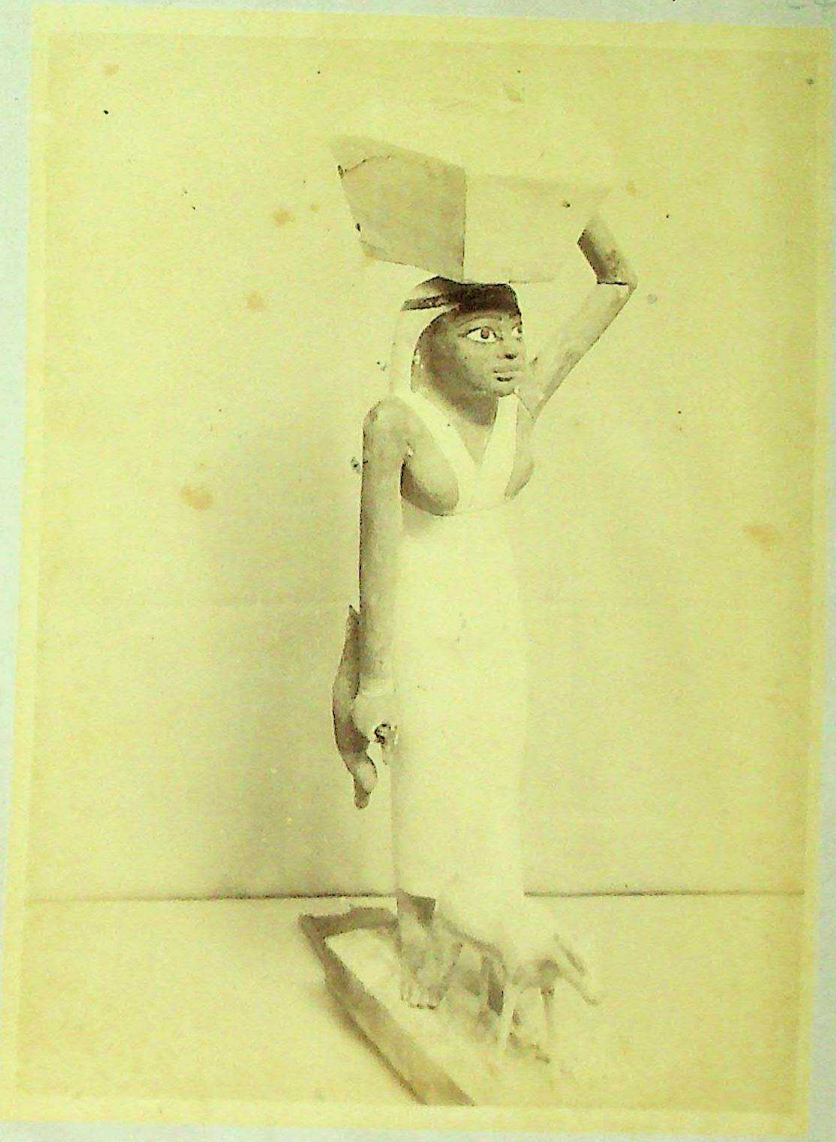

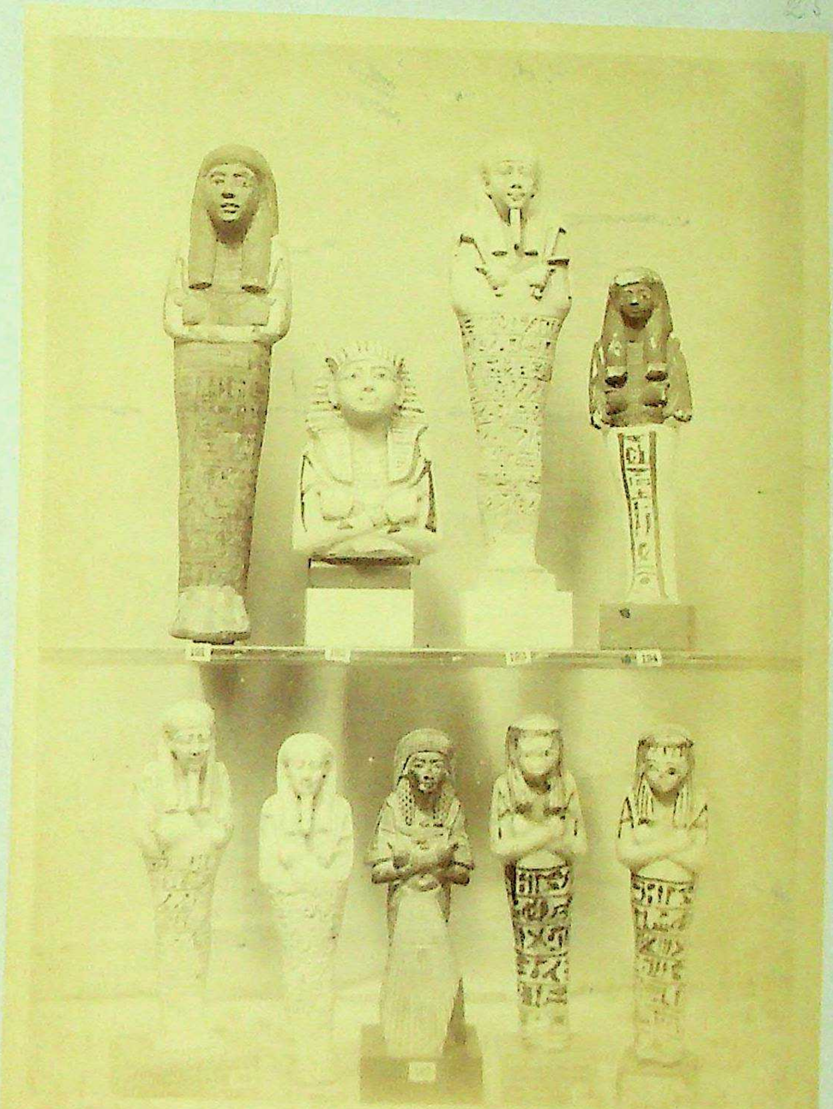

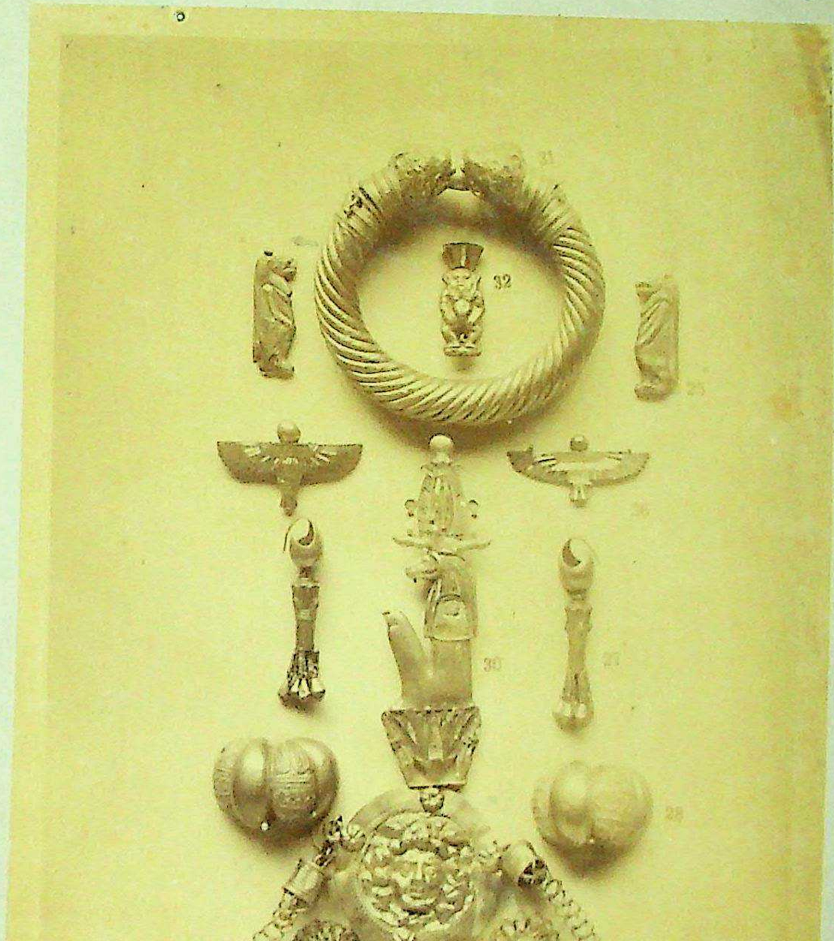
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Burlington Fine Arts Club.

EXHIBITION
OF
THE ART OF ANCIENT EGYPT.

1895.

LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.
1895.

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INTRODUCTION.

THE present Exhibition is the first attempt to bring together a loan collection of examples of the art of Ancient Egypt. Such an undertaking has, indeed, until now been scarcely possible. The difficulties of collection in this case are exceptionally great. The opportunities of acquisition are rare and uncertain; also, since the objects lie without the range of the departments of art hitherto claiming the attention of the connoisseur, a certain special knowledge is required to judge their artistic importance, and even to determine their authenticity. But the Burlington Club—which, in the thirty years of its existence, has displayed in its Gallery so many phases of the arts of various races and diverse periods—has considered that it may, at length, essay the exposition of the art of the race that founded the most ancient civilisation of which we possess historical record.

Mere antiquity, although it must always claim respect, does not necessarily confer distinction. The civilisation which first arose in the basin of the Tigris and Euphrates dates, perhaps, from a scarcely less remote period than that established in the Nile Valley. Yet the relative intrinsic value of their respective arts, as far as we are acquainted with them, admits of no comparison. That of the former was grim, sombre, ponderous and inert. It reflected the ideas of the race whose gods were malignant agencies. If required to typify the art of Chaldæa in a single example, one might point to the demoniac form of the Louvre bronze, known as the South West Wind. A glance at the admirable illustrations to Professor Maspero's recent volume, *Les Origines*, *Egypte et Chaldée,* at once shows the character of the arts of the two races, and the inferiority of that of Chaldæa, and, moreover, the one example in the portion of the volume devoted to Chaldæa displaying fine artistic treatment, the bas-relief of Naramsin, suggests the art of Egypt, and may, as remarked by Professor Maspero, have been executed by a sculptor of that country.

The impressions received from the examination of Egyptian art are those of brightness and vivacity. In their forms the artists aimed at elegance; they were skilful in the combination of pure and brilliant schemes of colour. In manipulative dexterity they reached the highest excellence. Their delicate execution in the smallest objects is nothing less than marvellous, and, while retaining breadth of treatment, they could lavish an equal perfection of execution on works of monumental dimensions. They practised the judicious restraint which is an essential element of the finest art. Above all, their art was very human. They show us the King in adoration before the gods, in his war chariot overthrowing the enemy, seated in his chair of state borne on men's shoulders in a triumphal procession, or in the seclusion of the harem, playing at draughts with a favourite Queen. We see the great nobles engaged in the direction of their territorial estates or in the diversions of hunting and fishing. But the pictures touch us most nearly in their frank representation of popular life. These faithfully pourtray the husbandman at his labours, the artizan in his workshop, the scenes of the market place and the Nile navigation, banquets and funerals. Nothing was too high or too low for delineation by the dexterous and industrious chisels and pencils of the Egyptian sculptors and painters. Their sympathy with the joys and sorrows, the humour and pathos of humanity, was boundless. The papyri have not revealed to us the existence of either an

Egyptian Shakspeare or Homer, it is unlikely they ever will; Egypt, however, may fairly claim that neither the Greek nor the Englishman looked on life with clearer or kindlier eyes than those of her native artists, nor did they represent its varied phases with more truth and fidelity.

The materials for a systematic history of Egyptain art, which may be considered as approaching finality, are not yet forthcoming. Happily, year by year they are being slowly but surely amassed. None of the present generation can expect to trace the stream from its source to its termination. The task of exploration, however, affords keener enjoyment than the passage when the course is clear, and certainly the discoveries of late years have been such as must stir the coldest imagination. Up to the middle of the present century it was generally believed that Egyptian art, through its long duration of many centuries, remained stationary, that the artists continued repeating the same forms. This notion was derived from the writings of the Greeks and Romans, probably echoing what they had heard from the priests and learned men of Egypt of their own day. Plato states:—"And you will find that their" (the Egyptian) "works of art are painted or moulded in the same forms that they had ten thousand years ago—this is literally true and no exaggeration—their ancient paintings and sculptures are not a whit better or worse than the work of to-day, but are made with the same skill."—(Laws, 656, D.E.). The training of the scholar and of the man of letters has not hitherto included the education of the eye, one is not, therefore, surprised that Plato, although it is probable he made a lengthened stay in Egypt, saw no diversity in the work of various periods on the monuments he had visited. At least, however, he might have been expected to pause before asserting that the art of Egypt reached back ten thousand years, and it seems incredible that he could suppose that any art could possibly remain unchanged during even a hundredth part of that period of time. As soon as the excavations of Belzoni, Wilkinson, Lepsius, Mariette and others, had uncovered temples and brought to light the treasures of the tombs, the eyes of trained archæologists at once saw that the art revealed belonged to various stages of growth.

It may be briefly stated that the classification, now generally accepted, divides Egyptian art into that of the Ancient Empire, the Middle Empire, the New Empire, the Saiitic, the Ptolemaic and Roman periods. The art of the Ancient Empire in sculpture and painting (all reference to architecture being here naturally omitted) is distinguished by its powerful individualistic representation. In some instances, as in the diorite statue of Khefren at Ghizeh, a monumental dignity of style is reached, found only in the noblest examples of the sculptor's art of any school or period. The well-known *Sheik-el-beled*, a sturdy, genial rustic, is a type only to be created by genius of the first order. When, after his long sleep, Mariette again introduced him to the upper world, he at once took rank with the Immortals, with Falstaff, and Sancho, and Pickwick. Another type, this time of the shrewd, keen man of business, is the Scribe of the Louvre, the entire statue is admirable for its sculpturesque qualities. Even when the artist is of the second order, as in the seated statues of Rahotep and Nefert (the Ghizeh Museum), a commonplace looking individual and his somewhat insipid spouse, his rendering of the life-like character is almost startling. Similar qualities are found in the pictorial art, as may be seen in the celebrated picture of "Geese" from Medum, now at Ghizeh. Of this work the present Exhibition contains an excellent copy (No. 12) by Mrs. Goodison. Fragments from the same wall paintings (Nos. 15 and 20), discovered by Professor Flinders Petrie, are contributed by South Kensington Museum. Few objects of the domestic art of the Ancient Empire have as yet been identified. Their number must necessarily be extremely limited. The few vases in stone here exhibited are characterised by a severe simplicity of form and careful execution. The flint ink-slab in fawn-coloured chert, contributed by Professor Petrie (Case D, No. 31), is an example of exquisite delicacy of manipulation. Workmanship of this quality offers a foretaste of what is found in the art of the Middle Empire. Taking the sculpture of that period, a marked advancement in the knowledge of the human form is perceptible. One naturally first looks at the head of a statue, and, fortunately, the present Exhibition contains a masterpiece in the head of a King of the XIIth Dynasty (Case D, No. 16), contributed by General Sir Francis Grenfell, a work which would add lustre to any museum, and wherein is concentrated all the skill and refinement of the art of the epoch. In the statues the anatomical structure of the figure is well understood; the delicacy of modelling in difficult passages, as in the joints, shows consummate mastery. Not even Greek sculpture betrays a finer feeling for purity of line. It is excellence of this nature which distinguishes the wooden statue of Hor-ra-fou-ab (Ghizeh Museum), discovered last year at Dashour by M. de Morgan, and which has evoked the spontaneous enthusiasm of the artistic world. The examples of glazed ceramic art of this period indicate a thorough mastery of technique. The life and movement in Mr. Hilton Price's "Hippopotamus" (Case N, No. 18) are delightful. In this instance the colour has suffered. Another example, however, in the same Case, No. 1, has retained the blue glaze in its pristine purity. The brilliance of the colour and the evenness of the glaze, together with the sureness of line in the ornamentation, all point to the fact that the art was in its prime. It will be observed that water plants are painted *on* the animals, the intention being to suggest that the beasts were *in* the water. A vase stand in the same Case, No. 95, is another instance of the masterly work of this period. In painting, it is sufficient to point to the mural decoration of Beni Hassan, although only the work of a provincial school, it shows that, while the artists of the Middle Empire were attaining greater facility of execution, they were also enlarging their observation of nature.

The New Empire opened out a field of increased activity for Egypt in every direction. It was especially an era of foreign conquest, when the boundaries of the Empire were pushed forward on all sides. The Egyptian found out that, although the Nile Valley must still, for him, remain the centre of the earth, its circumference was larger than his forefathers had imagined. With his acquaintance with other lands and their products, fresh tastes were acquired. Life became more complex. The artists were not slow to perceive the change; their art, while remaining distinctly national, still reflected the newly awakened cosmopolitan ideas of the country. It is rather the fashion among the Egyptologists of to-day to depreciate the art of the New Empire. Fashion is proverbially fickle, and even in the most exalted spheres she retains the same amiable foible. Fifty years ago Gardner Wilkinson spoke of the art of the XIXth Dynasty as that of the noblest epoch of Egyptian art. Perhaps the critics of the next century, following the example of the Egyptians of the New Empire, will proclaim the art of the Middle Empire to be the type of all that is excellent. But the more impartial criticism declines playing Providence in scrupulously apportioning and neatly ticketing the relative merits of the various phases of art; it desires, rather, to discover the excellencies of any phase containing within itself the elements of real greatness.

Judging from the remains of the monuments of the New Empire, as the tomb-temple of Queen Hatshepsu (Der-el-Bahari), now being excavated by the Egypt Exploration Fund, under the superintendence of Professor Navile; the temples at Abydos, Thebes, Luxor, Karnac, and other places, the art must have been of splendid magnificence; impressive in effect, rich in sculptured forms, and brilliant in its wealth of colour, such as our Northern imaginations can but faintly conceive. The experience acquired in Europe offers no data to call up before the mind's eye these stupendous creations, as they stood in the reigns of the great XVIIIth and XIXth Dynasty Kings. The tendency of all official art, unless restrained by the strong will of a ruler possessing really fine taste, is to lapse into conventionality. And, doubtless, the monumental-work executed at the end of the long reign of Ramses II. shows signs of slackening energy. Possibly the national fibre was relaxing. A jaded taste craved continual fresh excitement. The more extravagant the conceit, the greater its popularity, as in our own day we witness the rage for the eccentricities of Japanese curios. If, however, there were seasons when the hands of the artiste moved listlessly, they had not yet lost their cunning. Our Exhibition contains New Empire work of many kinds, and of very sterling excellence. It must, indeed, be a fastidious taste that can remain cold before design so elegant, colour so lovely, and manipulation so perfect as that lavished on Captain Myers's two cups (Case N, Nos. 8 and 12) of the time of Ramses III., or the Rev. W. MacGregor's open-work bottle, in glass paste, in Case D; but to particularise instances, would be to cite a considerable portion of the Catalogue.

The art of the Saiitic period was that of a Renaissance. Admiration of the ancient art prompted the artists to attempt the imitation of its forms and style; the revival of its spirit was a more arduous undertaking—indeed, an impossible one. The eye as readily detects the difference between a *cinque cento* gem or bronze and a veritable antique, or a picture by Overbeck and one by Perugino, as it does between a work of the time of Psametik and its prototype of the earlier dynasties. Yet we sometimes find in Saiitic work a strength and insight denoting its author to be one of the elect. Form was never rendered with more subtle execution or character seized with firmer grip than in the green basalt head of the

Berlin Museum. (See the cast in bronze, No. 3, over the mantelpiece.) The small black basalt head in the Louvre is a vigorous example of the art of this period. The ceramic art, with its partiality for pale green tints, is singularly delicate and refined. As the Saiitic period is marked by the influence of the earlier native schools, that of the Ptolemaic and Roman periods is distinguished by an evident Greek influence. The capital of the Ptolemies was probably the wealthiest city of its time, and would consequently attract to its Court the most distinguished Greek artists. Alexandrian art has hitherto, unfortunately, as little engrossed the attention of Egyptologists as it has that of Hellenists; now, however, with the formation of a Municipal Museum at Alexandria it is to be hoped that, at least, Greek archæologists will no longer neglect an art so historically important. With regard to the classes of art here exhibited, their study is full of instruction, both to the practician and the archæologist. In glass, metal work, textiles and pottery, the artists still maintained their old manipulative dexterity. The plastic arts employed in the temple decorations show facility of execution but little originality of conception. The pictorial art is interesting from its affording information respecting the technique of the Greek painters. It is impossible to assert whether the heads here exhibited (Nos. 2, 4, 6, 7, 8, 9, and 11) were painted by Greek or native artists. They are the hasty work of an unpretending provincial craftsman, painted for coffins that were to be buried in the desert sand. Therefore, niceties of execution, or a polished style, must not be expected. In some instances, however, as in a portrait at the National Gallery and another at the Berlin Museum, the brush work, while not exactly rivalling that of Rembrandt, is strongly suggestive of clever, showy work of a modern exhibition. These paintings, and the plaster heads in Case E, prove that, up to its final extinction in ancient times, Egyptian art retained its capacity for lifelike individualistic representation. The majority of these heads aim at little more than a conventional ideality, yet now and again we come across one that must have been a striking portrait—as in the instance of No. 5, which suggests the art of the *quattro cento* Italian Renaissance.

Reference has been made to Greek influence on Egyptian art. In the case of influence generally, Egypt has been the donor, not the recipient. Phœnician art was a pale reflex of that of Egypt, at times, however, betraying an Assyrian influence. The so-called Mycenean art derived its motives, through Phœnicia, from Egypt. Of the very few really artistic objects of this attribution, as the inlaid dagger blades in the Athens Museum, similar in style and technique to those discovered in the coffin of Queen Ahhotpu, now in the Ghizeh Museum, there can be scarcely any doubts of their Egyptian fabrication. It is not the ideas of the embryotic civilization which dominate those of the fully developed one. As to the Asiatic races, whose very names are uncertain and the objects of their art unknown, the possible influence of their arts—if they possessed any—is not worth discussing. An Assyrian influence in certain forms is perceptible; it was, however, merely surface action. Even the Greek influence was intrinsically slight, and moreover it came at a period when the ancient civilization of Egypt was approaching dissolution. On the other hand, the influence of Egyptian art on that of the other great civilizations of antiquity can be traced in all directions, and will probably be still more apparent as our knowledge of that art becomes wider and more accurate.

It will, doubtless, have been noted by the reader that, in mentioning the usually accepted divisions of Egyptian history, no dates were given. To the modern student undated history is unsatisfactory and even irritating. But where, as in the present instance, there is considerable diversity of opinion, an attempt at anything like precision in this matter runs the risk of being misleading.

Among Egyptologists Wilkinson fixes the date of the first Pharaoh, Mena, at 2320 B.C., Bunsen at 3623, Lepsiús at 3892, Lauth at 4157, Brugsch at 4455, Mariette at 5004, Unger at 5613, Boeckh at 5702, Professor Petrie at 4777. Professor Erman places the commencement of the IVth Dynasty at not less than 2830 years before our era. The calculations made by the authors are based on the lists of the Turin papyrus, which is much mutilated, on that of Manetho, which we only have at second hand, and on the stone tables of Abydos, Karnac and Sakkarah. The question then arises as to the value of these lists as historical documents, and, speaking with the utmost diffidence, it appears to the present writer that if similar evidence were offered to a student of English history he would be compelled to reject it. The Manetho list dates from the Ptolemaic Dynasty, the others from the XIXth Dynasty. They were evidently compiled to please the Pharaohs and to glorify the Egyptian race. But it must be remembered that the Egyptians had no era (they counted from the coronation of the reigning monarch), there is no indication that they had any taste for historical research, the national vanity was excessive, they had no care for accuracy in stating numbers, and, along with many gifts and some sterling virtues, they were addicted to constant exaggeration of language. Taking these facts into consideration one may fairly demand very conclusive evidence before accepting these lists as authentic records of successive kings. If, however, it be admitted that there were contemporaneous dynasties reigning in various parts of Egypt, the difficulty, of course, vanishes.

Taking Brugsch's chronology, he dates the commencement of the IVth Dynasty at 3733 B.C., the VIth at 3300, the XIIth at 2466, the XVIIIth at 1700, the XIXth at 1400, the XXth at 1200, the XXVIth (Saiitic) at 666, this is the first regnal year that has been actually proved. It follows, therefore, according to Brugsch, that between the earliest discovered works of Egyptian art—say the seated statues of Rahotep and Nefert—and the work of the Saiitic period, there is a duration of time extending over more than three thousand years. To the student of the history of art, this appears to be making a very large demand indeed on his credulity. He naturally recalls the length of time required by other artistic races to develop the full maturity of their arts; remembering at the same time that the Egyptians were singularly skilful in all manipulative processes and quick to seize impressions. Greek art, from the period of the archaic statues of the Acropolis of Athens to the time of Alexander, covered a space of about two centuries, and another four centuries and a half, in its so-called Hellenistic phase, follows to its extinction at the time of Hadrian. Italian art, from its dawn with Cimabue to its decadence under the Caræci, extended over a space of four centuries. It may be said that the Italian development was assisted by its acquaintance with the art of antiquity. Niccola and Giovanni, of Pisa, had seen and tried to imitate the sculpture of the Roman sacopagi in their native city, but they cannot be said to have advanced Italian sculpture of their period by so doing. It is not improbable that Signorelli had a private hoard of fragments of black figure or later Greek vases found in Etrurian tombs, hence his nude figures at Orvieto; but here again the influence was individual, and not materially affecting the measured and steady growth of the national art. The space covered by the rise and decline of other national arts will occur to the reader, and he will then judge what number of centuries may be fairly supposed to have elapsed between the production of the aforesaid Rahotep and the statue of Ramses II. at Turin (XIXth Dynasty), or that of the alabaster statue of Ameneritis at Ghizeh (XXVth Dynasty). Or, taking the work in our Exhibition, between the idyllic figure of the woman carrying a box and leading a calf (No. 58, Case F) of the VIth Dynasty, and the fine Saiitic bronze of Neith, No. 38 in the Berlin Case. For ourselves, we must beg respectfully to decline accepting the milleniums of Brugsch.

But the Egyptologists suggest there were long gaps in the history of Egypt when the nation lapsed into barbarism. You cannot, however, cut slices of five hundred years or so out of the history of a nation and find the art resumed at the end of that period on the same lines that it stopped at the commencement. Egypt herself, in historical times, offers conclusive evidence on that point. With the decline of the national prosperity at the end of the Roman period, we can clearly trace the decadence of Egyptian art, until, in sculpture, the forms represented were almost barbaric, as in the probably 5th century frieze at South Kensington Museum, representing our Lord and His Apostles. The ornamentation in early Christian tombstones in the same Museum may also be compared with the work of the time of Hadrian. Now, between the art of the end of the XIIth Dynasty and the commencement of the XVIIIth there is no indication of the five so-called Hyksos centuries of the Egyptologists. Mariette pointed out that the mummy cases were of the same style, and also he remarked that the names of persons were similar at both these times. One can only therefore conclude that, if the kings of the supposed five intervening dynasties ever existed, their dominion was contemporaneous with other dynasties in another part of the land. Briefly stated, we venture to think that the monuments and the objects in our museums and collections proclaim the progressive growth of an art commencing at an early period and continued to historical times, that it was governed by the same laws that have prevailed in subsequent ages, and therefore that its existence was not of fabulous duration. It is not intended to imply that the growth was of absolute regularity, there were undoubtedly times when it flagged, and others when it advanced with more than ordinary energy. It is the assumption of vast intervals of suspension to which we must beg to demur. We are not concerned with Egyptian chronology, except so far as it relates to the history of art, which is a scientific study. At present it scarcely appears that the numbers and duration of the dynasties usually given rests on a basis that can legitimately be called scientific. The patience, acumen and industry of the Egyptologists displayed in, it may be termed, discovering the ancient language, and their labours in deciphering the inscriptions, are deserving the highest praise. It is not surprising if they have hitherto been less successful in dealing with the chronology. To offer any trustworthy account of the growth and duration of Egyptian art, can only be accomplished by men who have previously studied the development of other national arts, offering dates respecting which there can be no question.

It will be understood that the exigencies of space in the Gallery have compelled the Committee to exclude large objects, especially sculpture in stone. In wooden statues the Exhibition contains some rare and admirable specimens. For portraiture on a miniature scale, No. 25, Case F, could not be surpassed. The two statuettes of boys to the right of it, Nos. 30 and 31, contributed by the Liverpool Museum, show the delicate art of the early XVIIIth Dynasty. A touching interest attaches to these effigies of the little lads who died during the lifetime of their parents, and who come down to us across the centuries as souvenirs of undying parental affection. It may be pointed out that the intention of the rough models of boats was purely representative, they were placed in the tomb as indications of what the deceased would require in his voyage to the under world and for his diversion during his life there. The execution in the more finished examples of wood carving proves that in the artistic treatment of this material, the Egyptians were not only imitators but have maintained a position of supremacy.

In some departments the Gallery contains more complete collections than can be found in any single Museum. This is especially the case with the ceramic art, name-scarabs and glazed schist. The collection of inscribed bronzes is important, so also are those of jewellery and articles in silver. For the high quality of their execution, and their representative character, the objects contained in the Case contributed by the Berlin Museum form a typical representation of Egyptian art which will long linger in the memory of the visitor to the Gallery. The contribution evinces also the deep and friendly interest taken by the Direction of the Museum in any effort to promote the study of the art in another land. The same spirit has animated Dr. Fouquet in forwarding from Cairo his choice and interesting selection. The warmest recognition is due to the Direction of South Kensington Museum for its contribution, especially for its loan of artistic glass work. And also to the Direction of the Liverpool Museum for lending the valuable and representative objects from the Meyer Collection.

HENRY WALLIS.

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POTTERY.

The varieties of Pottery in Egypt are so well marked and distinct that even a fragment is often conclusive evidence of a date. Since the Pottery has been studied in late years it has become one of the main guides in research; and the principal varieties are therefore described in the following pages. (See Plates IV. to VII.)

In the IVth Dynasty several classes of Pottery are found. One is very coarse and thick, of soft brown ware. Such jars (2) are always hand-made, and figures of potters shaping these jars, with one hand inside and the other outside, are found in early tombs. The large cups (1) though smooth on the sides are always very rough below, and seem as if intended to be stuck in the ground. Small tables are found in the tombs. Little vases and dishes (3, 4, 5) are found in great numbers, as offerings, at the Pyramids and in private tombs.

The finer kind of pottery is thin and hard, with a highly-polished facing of red haematite. It is nearly all of bowls (7), with varied forms of lips, but all based on one type. There were many coarser imitations of this, faced with haematite. Bowls with spouts (9), with a slight brim (10), with deep conical base (11), cups (8), and small bowls with curved mouths (12) are all of this style. Other wares of the same date are the fine hard white-brown paste, without any facing (16), and the greenish drab ware which is often vitrified (14). It appears as if the baking of this was pushed as far as possible in order to make a stone-ware of it, and many times they overdid it, and so half fused the material. Some rough brown ware of fair quality, without any facing, was also produced (13, 15, 17). The above are all from the tombs of Medum, and similar pieces are found at Gizeh, and also in Upper Egypt.

The XIIth Dynasty shows a very different style. None of the ware is so fine as the good ware of the IVth, nor is any quite so coarse as the previous coarse stuff. The general material is a rather gritty and fairly hard red-brown ware, without any fine facings, and smooth micaceous darker brown in the finer kinds. These varieties of form are mostly represented in the pottery shown in the scenes at Benihasan. The incised pottery is characteristic of this age. Large dishes are scored with patterns of basket work, lotus, fishes, birds, &c. These were not only a local manufacture at Kahun, but were also common further up the Nile.

In the XVIIIth Dynasty a light drab ware is frequent, as in the pottery at Koptos. The forms (48–55) were all placed in the foundation deposits of Tahutmes III.; while the forms (56–62) are in red-brown ware from the Maket tomb at Illahun, the date of which is now fixed, by the above foundation deposits, to be about the same period. On none of this pottery is any blue painting to be seen. The colours are black on red-brown, and black and red upon pale brown.

The next change is under Amenhotep III., when the brilliant blue colouring (not glaze) came into use, and the highly polished face of the pale drab ware appears. Some of the forms were continued, but in general the later types have a fulness in the upper part of their curves, giving them a globular tendency quite different from the earlier forms. The frequency of handles, the corbelling under the brims, and the very slender and elegant forms of some vases, such as 65 and 83, are very characteristic of this age. Decoration of bands, patterns, or plants, was very usual in blue, picked out with black and red. These types continued through the reign of Rameses II.

Under Sety II. some further coarsening of the general forms is seen. (See figures 87 to 94.)

Still more clumsy and futile shapes appear in the XXIInd-XXIIIrd Dynasty. (See figures 95 to 99.)

In the XXVIth Dynasty many new forms appear, owing to

Greek influence. Of the Egyptian types we may note that the characteristics of this age are the sharp shoulders, the full, drop-shaped outlines, and the small handles. The ware is partly of the old rough red-brown; but a very fine brown paste was also used for the smaller vases, and a grey-drab ware of very thin and delicate make is also common. The use of a whitewash facing is not unusual. (See figures 100 to 115.)

Various forms also were introduced from Greek sources. Among these foreign forms, which are also found in Palestine at the same age, the commonest are figures 116 to 126.

These types belong to the XXVIth Dynasty, and most of them passed away before Alexandrine times. During the Ptolemies, the distinctive pottery is mainly of Greek design, and what should be attributed to the early Roman age in Egypt is easily seen by a glance at the pottery in the Museum at Pompeii, where many of the forms are identical with what are found in Egypt.

The next stage is the great change in the 2nd century A.D., when ribbed pottery came into use.

The date of this change is indicated by our never finding ribbed potsherds used for the inscribing of the earlier tax receipts, even as late as Antoninus they are smooth pottery. But ribbed pottery was constantly used in Coptic times for inscribing; and it appears coming into use in a burnt house at Tanis, which seems from the papyri to belong to about 180 A.D. The pieces of ribbed pottery are very characteristic of late Roman sites all over Egypt and Palestine. The thick peg bottoms of the great amphoræ survive when almost all else has been crushed and crumbled. The ware is dark yellow-brown, rather fine, but very liable to flake and decompose. Rather later, there is the late Roman period of pottery, marked particularly by the salmon-coloured ware and the stamped patterns.

FOREIGN POTTERY.

Of about the XIIth Dynasty, there have been found in various sites small vases of black ware, ornamented with zig-zag prick patterns rubbed in with white. (See figures 127 to 134.)

Such patterns and white filling of the pricks belong to the pottery of the lowest stratum at Hissarlik, which, since Dr. Dörpfeld's recent work, must be placed well before 2000 B.C. The style has also a close affinity to the earliest black pottery in Italy, and as nothing in the least related to the forms, the patterns, the material, nor the technical modes of this ware is known in Egyptian work since the XIIth Dynasty, it is most probable that this was imported from the north of the Mediterranean.

In the XVIIIth Dynasty a great variety of pottery is found in Egypt which is absolutely identical in body, colour, ornament and general appearance with the so-called Mykenaean or Aegean ware belonging to the Bronze Age of Greece.

Of these, figure 136 is of the age of Amenhotep III., and figures 137 to 145 are of Amenhotep IV.; 135 is of about the same age, or early in the XIXth Dynasty. Beside many separate discoveries of vases of these types in tombs and burials with objects of the XVIIIth–XIXth Dynasties, the great evidence of the age is the finding of over 1,400 fragments scattered throughout the acres of rubbish heaps which were thrown out from the palace of Akhenaten at Tell el Amarna, and which have never been disturbed since that age, about 1400 B.C. From the patterns and forms found at Tell el Amarna and at Gurob, it appears that, though contemporary, these two places were supplied by different trade routes. The Gurob types belong to the Peloponnesian styles, and the Tell el Amarna types to the Rhodian and Cypriote; probably these came by the African and the Syrian coasts respectively. Coarse imitations of the form 136 are found in the XIXth Dynasty, and various modifications of the type of 137, flattening it from a globular to a lenticular form, are very usual from this date onward in Egypt.

Another great class of foreign pottery is the Phœnician. This is found also in Cyprus and Palestine, and, being quite disconnected from Egyptian ware and patterns, it is clearly of foreign origin. The principal forms are shown in figures 146 to 154.

The earlier forms of 149, 150 are thick hard black ware, painted with coarse white lines imitating wicker covering. These belong to the age of Amenhotep III. and IV. After these, the ware is thin and browner, looking almost metallic in the finer examples. These probably come down to the close of the XXIIIrd Dynasty. The bowl with curved handle (154) is of the same ware. The long vase (148) is always of red pottery with a polished red face. The vase (152) is always of light drab or yellow white pottery, rather soft. The bowl (146) with pattern imitated from a leather pouch bowl fastened on to a withy handle, is characteristically Cypriote. Only a few chips were found at Tell el Amarna, but enough to prove that the type goes back to 1400 B.C.

The later foreign styles, of the early Greek age of the 7th century onward, are so distinctly Greek in origin that it is needless to enter on their details here, as they are not of historic value regarding Egyptian antiquities.

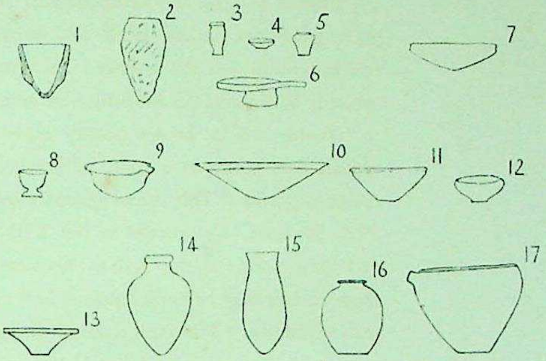
POTTERY FIGURES.

Besides the use of pottery for household purposes, it appears very early for modelling and statuary. The fragments of statues at Koptos show a style far more archaic than any stone sculpture known in Egypt.

Pottery figures occasionally appear in the XVIIIth-XXth

Dynasty; but they are not common until the Roman period, when they abound. On all Roman sites in Egypt of the 1st–3rd centuries A.D., innumerable figures of coarsely-made pottery are found. The fronts are moulded in moulds, the backs are generally plain; a hole is usual in the back for hanging them up. Such figures began to be used in Greek times, but during the first three centuries they abound in the East. Egypt, Syria, Asia Minor, the Euxine, Greece, and other regions swarm with such images of gods, goddesses, cupids, genii, and human persons. A few are of real excellence—as the so-called Tanagra figures—but the majority are only of interest occasionally from remarkable subjects.

Beside red or brown pottery made of clay, a vast variety of objects were made in a paste of fine quartz sand, and coated with coloured glazes. This use of glazed ware appears for beads in the IVth Dynasty, for scarabs in the VIth, for vases in the XIIth, and for ushabtis in the XIXth Dynasty. Very probably each of these classes may be earlier than is here indicated from examples at present known. The multitude of glazed pendants and ornaments were made by pressing a lump of the quartz paste into a mould of red pottery; how the paste was removed is not clear, but it was afterwards glazed, and then fitted with beads stuck on by a dab of glaze at either end, to provide threading rings for hanging it on a necklace. The requisite moulds were made by taking pottery impressions of carved dies, and then baking them. Thousands of such moulds, comprising over six hundred different varieties, have been found in the factories of Tell el Amarna. This system originated in the XVIIIth Dynasty, and continued into the XXVIth.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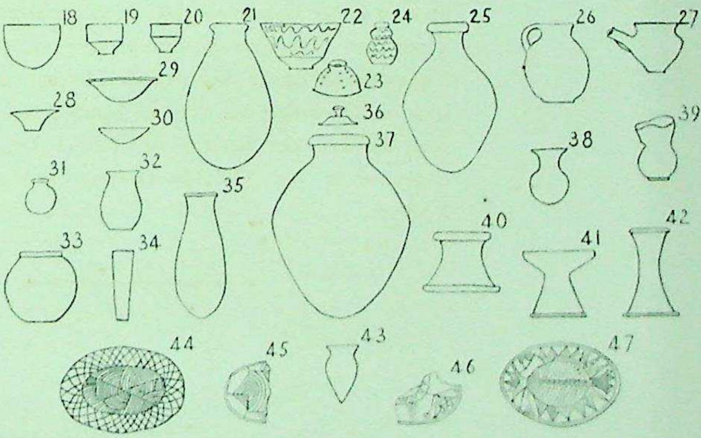
POTTERY OF IVTH DYNASTY. 1/16TH.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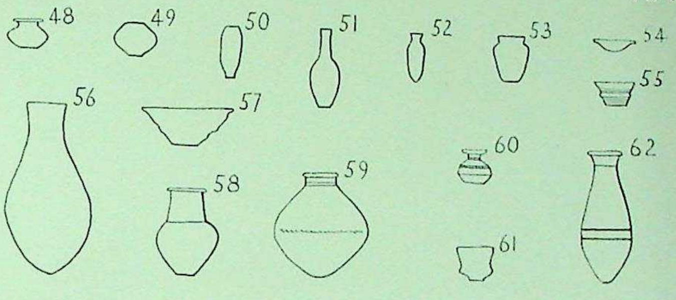
POTTERY OF XIITH DYNASTY. 1/16TH.

PL. V.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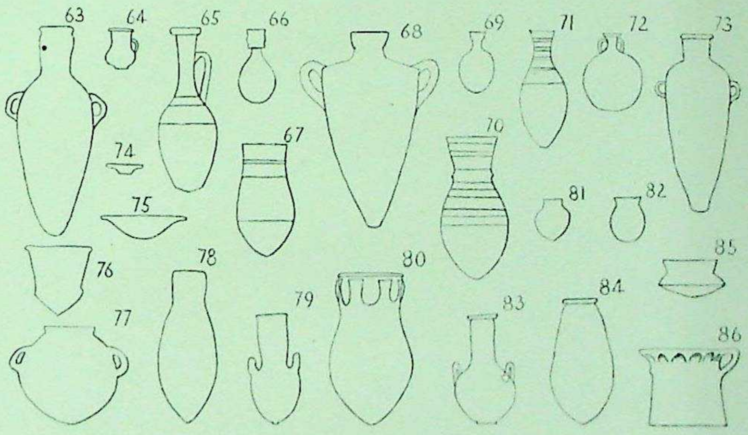
POTTERY OF EARLY XVIIITH DYNASTY. 1/16TH.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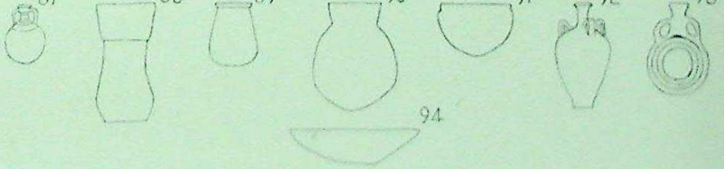
POTTERY OF XVIIITH DYNASTY. 1/16TH.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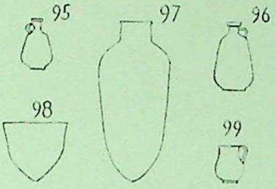
POTTERY OF XIXTH DYNASTY. 1/8TH.

PL. VI.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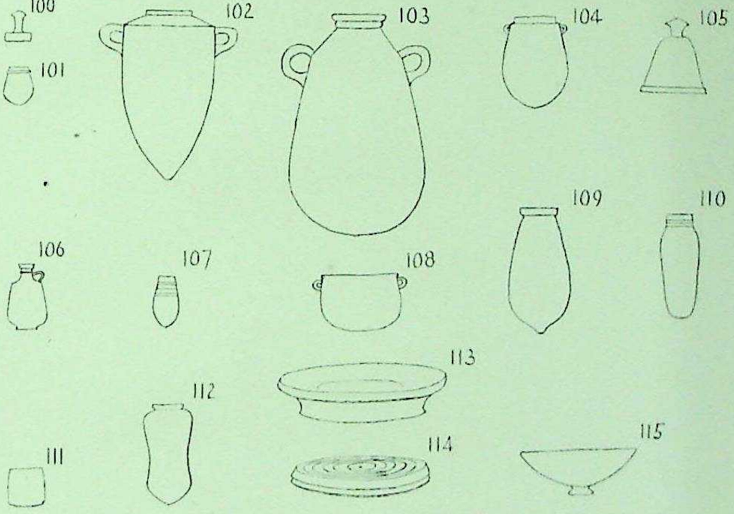
POTTERY OF XXIIND DYNASTY. 1/12TH.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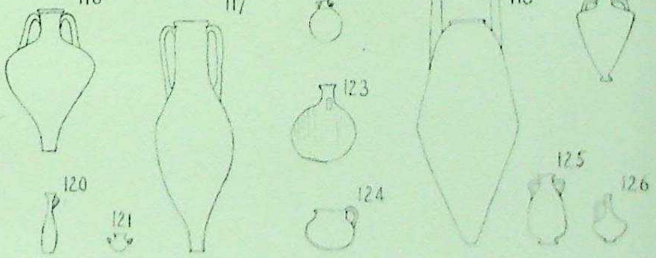
POTTERY OF XXVITH DYNASTY. 1/12TH.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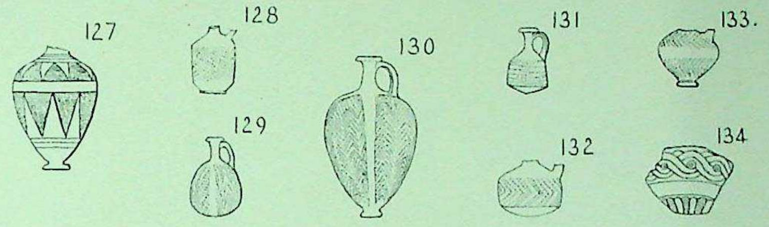
POTTERY OF XXVITH DYNASTY. 1/20TH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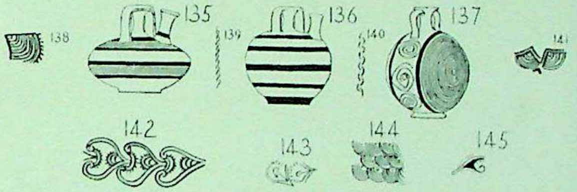
FOREIGN BLACK POTTERY. 1/6TH.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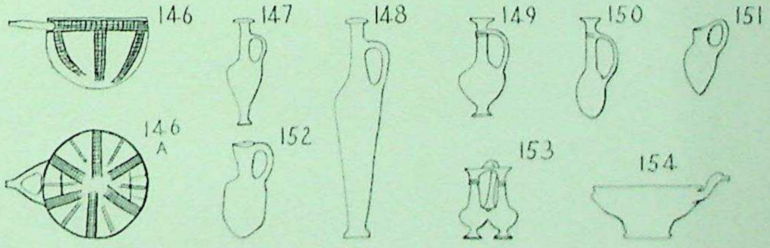
AEGEAN POTTERY, XVIIITH DYNASTY. 1/6TH.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PHOENICIAN POTTERY, XVIIITH DYNASTY. 1/6TH.

GLASS AND GLAZING.

Glazed objects are found from the scarabs of Khufu onward, until the late Roman period. Glass itself is found from the beginning of the XVIIIth Dynasty onward, and is very common in late Roman times. The use of a coat of glaze thus appears to precede the production of large masses of the same material wrought alone. In what manner the coloured glaze was first produced we do not know, but probably it was much the same as in the great factories of the XVIIIth Dynasty, as we find the coloured frit already used in early times.

Glass vases were never made by blowing or casting until Roman times. All the early vases were made by hand working on a metal rod. Such was the method in the XVIIIth Dynasty, and similar vases appear to have been made in the XIIth Dynasty, to judge by paintings. A metal rod of the size of the intended interior of the neck, and rather conical, was coated at the end with a ball of sand held together by cloth and string. This was covered with glass, probably by winding a thread of glass round it, as large beads of this age are thus made. The vase could then be reheated as often as needed for working by holding it in a furnace, the metal rod forming a handle and the sand inside the vase preventing its collapse. Threads of coloured glass could then be wound round it and incorporated by rolling, the wavy pattern was produced by dragging the surface in different directions, the foot was pressed into shape by pincers, the brim was formed, and the handles were put on. Lastly, on cooling, the metal rod would contract and come loose from the neck, and after it was withdrawn, the sand could be rubbed out from the body of the vase.

Glass beads were made by winding a thread of glass around a copper wire; when cold, the wire was withdrawn. This was the constant method in the XVIIIth Dynasty, and on to the Roman age. But the Coptic beads are made either by folding over a flat piece of glass round a wire, or by nicking a tube of glass while soft, and breaking it into short pieces.

Besides the use of glaze upon siliceous ware, it was largely employed on stone. The favourite materials were a soft black steatite, and a rather harder brown schist. These were both of them used from the earliest work down to Greek times. A schist which, when glazed, appears mottled, with dark patches and veins, was frequent in the XIIth and earlier part of the XVIIIth Dynasty. An extraordinary material for receiving glaze is a basis of transparent or translucent quartz. Crystal beads coated with a violet, blue, or green glaze are found in the XIIth Dynasty; a piece of a large square block of blue glazed quartz was found at Thebes; and part of the legs of a lion, about six inches long, which had been glazed, comes from Koptos. Quartz objects which have entirely lost their glaze can yet be distinguished as having borne it, by the rounding and solution of the edges of the cracks, due to the alkaline mixture, a change which no mere heat of a furnace could effect. There is no instance of the use of glaze upon metal, or enamelling, until the Roman period. That art appears to belong to the Celtic or Northern Bronze Age, and to have been thence introduced into Italy and the rest of the world.

The colours of glazes are very marked and striking. Some tints are found from many different periods, while others are peculiar to a single reign. Here we can only attempt a general outline; and an actual study of the scarabs, and other such dated objects, can alone give that certainty to the eye which is needed to distinguish the colours of various periods.

Purple is only seen in the manganese glaze of the XVIII–XXIst Dynasty, principally in lines on ushabtis, &c.

Violet is very rare, except in Akhenaten's age; a few ushabtis, &c., of the XXVIth Dynasty show a grey-blue violet.

Blue is very dark and full in the XVIIIth–XXIst Dynasty, black-blue being seen under Tahutmes IV.; a medium blue is the commonest colour, and the shades of it can only be distinguished by practice; the Ptolemaic and Roman coarse blue glazed bowls and vases are lumpy on the surface, often crackled, and slightly green, like pale indigo; the blue of IVth–XIth Dynasty is pale and very brilliant, while that of the XIIth is slightly darker. The peculiarity of the XIIth Dynasty is the extreme dryness of the glaze, which is only just thick enough to reflect, and is very flat on the face.

Blue green appears in the XIth–XIIth Dynasties; occasionally in the XVIIIth, oftener in the XIX–XXth, and again in the XXVIth.

Dark green, of a peculiar blackish cast, belongs expressly to the earlier part of the XVIIIth Dynasty, and is used on mottled schist. A dirty black green appears under Sety II.

Full green appears from the Vth Dynasty onward, and is perhaps as common as the blue. The shades cannot be described.

Pale green is characteristic of the XXIInd–XXVIth Dynasties, often on objects of very delicate modelling, and not sufficient to produce a wet or shining face.

Grey green, varying to grey blue, is found in figures of very delicate but conventional work, probably of the Persian period.

Olive green occurs in the XIXth and in the XXXth Dynasties.

Yellow green was used under Akhenaten.

Yellow, of a rich cadmium tint, belongs also to Akhenaten. A more lemon yellow occurs in glazed figures of Roman age, usually on the prominent parts of blue figures.

Red, varying between red brick and maroon, belongs to Akhenaten, and is seldom, if ever, found in the Ramesside and later times.

White occurs from Akhenaten to the Ramessides.

Black only under Akhenaten.

The decomposition of the glazes leads to a variety of appearance which quite hides the original colours. The green glazes decompose to a woody brown, sometimes without breaking the surface, at other times being converted into a soft brown earthy coat. The blues fade to a plain white. Both of these changes seem to result from the gradual abstraction of the copper, leaving the iron to form brown instead of green, and leaving no colouring base in the blue. The red glass imitating jasper is coloured by diffused red oxide of copper; and when kept moist this is gradually converted into green silicate, so that its former colour would not be suspected.

TOILET.

Hairpins are usually of ivory in the earlier times, and also of wood. The heads are commonly simply wide and flat at the top, but sometimes carved with figures of animals. In the XVIIIth Dynasty they are of wood or bronze; the heads are marked with lines, but are not enlarged. In Roman times they are of turned ivory, or with figures of Taurt, Venus, &c., on the head; also of bronze, and of glass.

Combs begin with a sort of notched scraper of ivory in the IVth Dynasty at Medum, for no comb could be cut until a fine saw was in use. In the XIIth Dynasty well cut combs are found, with very long teeth, and open-work backs. In the XVIIIth Dynasty combs abound, coarser and shorter in the teeth, never double-edged, but sometimes with ornamental work,—such as a horse drinking,—on the back. In Roman and Coptic times the combs are nearly all double, generally fine and coarse; some are monstrous, with wide teeth, two or three inches long.

Ear-studs were worn in the outer edge of the ear, as shown on a coffin in the Ghizeh Museum. They are usually of ivory, with a central peg, by which the two halves stuck together. They are common in the XVIIIth Dynasty. A simpler form was a stud all in one piece; such were often of limestone with a facing of ostrich egg.

Earrings were worn on the upper edge of the ear, as shown on the above named coffin, and as used by the Berbers now. They were made with a gap in them, by which they were slid on to the cartilage. The commonest material is red jasper; some are of red glass imitating that; others of drawn glass rod, bent round, blue, yellow, red, black or white; others are of shell, circles being cut out of helical shells. Ears pierced in the lower lobe are seen on the coffin of Anentursha from Gurob, and on heads of Akhenaten.

Earrings of European pattern are common in Greek and Roman times, of gold, silver, or lead, with beads threaded on. Many varieties are shown in use in the 1st century A.D. on the modelled stucco head covers of mummies, and in the 2nd and 3rd centuries A.D. on the painted portraits. In Coptic times silver and bronze earrings abound.

Finger rings are found mentioned as early as the IVth Dynasty, but the earliest examples are of the XVIIIth Dynasty. These are of gold, silver, bronze, lead and tin. Glazed-ware rings with a bezel bearing the King's name, begin under Tahutmes IV. and disappear under Rameses II. In the XXIInd Dynasty they reappear again as broad bands, even a whole diameter wide, pierced with patterns, usually of a god seated. Scarabs were also frequently set on wire finger rings, to be worn turned either side outward. In

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the Roman time bronze finger rings were very common; they often have a small key combined with them, so that the security of the strong box was on the master's finger.

Bracelets of threaded beads, in deep bands, about a diameter wide, are shown on figures early in the IVth Dynasty. They are found of this same deep form in the XIIth and XVIIIth Dynasties. The finest were made of minute stone beads threaded on gold wires; the poorer of pottery beads, on threads held by bars pierced with holes, such as are frequently found. Bracelets of solid gold are found of a plain circular form as early as XIIth Dynasty; usually they have each end beaten out to a wire, which is lapped round the opposite shank, so that a sliding enlargement could be obtained. The date of these bracelets is probably pre-Greek, but this same system lasted for torques to late Roman time. The serpent bracelets are Ptolemaic and early Roman. In Coptic times plain brass bracelets are very common, sometimes with animals' heads at the ends. Iron was also used then.

Collars of long beads, arranged radially, are shown in the Vth Dynasty, and actually remain on the mummy of an early priestess now at Ghizeh. Beside these a narrow band around the neck was also worn, made of threaded beads. Such was worn by the lower classes more than the deep semicircular collar. In the XVIIIth Dynasty the collar threads were gathered at either end to a lion's head full-face, or, later, to a hawk's head. These great collars became an object of imitation, and the figure-heads of the sacred boats had immense collars of inlaid metal, imitating rows of beads and pendants. On mummy cases also these collars were painted, and an amulet of the collar in a small model form, made of gold inlaid with stones, is found on late mummies. In Coptic times torques of silver and bronze are very usual; the ends usually are wound round each other, so as to slide; sometimes they hook together.

Beads.—A simple string of beads was often worn around the neck, or several loose strings. The patterns and styles of these beads are of historical value, as they are so often found separately that they serve as indicators of dates. The characteristics of each period, marked in italics, are as follows:—IV–VIth Dynasties, green tubular pottery beads, and black tubular. XIIth, *spherical* beads of amethyst, carnelian, and transparent sard or agate; *garnet* beads; *cylinders* of green-glazed schist; *spherical* and very smooth beads of fine blue glaze; globular glazed beads with a *nick* at the end to imitate the groove in stone for starting drill. *Rude* small green glaze figures of hawks, bees, &c. XIIth and early XVIIIth, *long* tubular blue glazed beads, also with *spiral* black bands around them. *Very dark purple* globular beads, imitating garnet. The same of barrel form sprinkled with *crumbs* of white quartz flashed with blue glaze. Small beads *rolled* between finger and thumb on a thread, thin barrel form. XVIIIth Dynasty, *red jasper, black-brown agate, lotus bud or flower pendants, lenticular or quoit edged beads, small pendants* of flowers, &c., of green felspar, white quartz, red agate, black porphyry, &c. *Coloured pastes* of pottery ware coloured throughout, red, green, blue green, violet, &c. Glass, *black and white,* under Tahutmes III. Later in the XVIIIth Dynasty, *purple, indigo blue, violet,* blue, *green, bright yellow, clear brown yellow* and opaque red are all found. The forms are roughly spherical, with traces at the ends of the break of the glass thread from which they were wound, all of the beads having been made by *winding* on a wire. Long beads are also found, both wound and drawn tube. Patterned beads with *black and white eyes* in them are also usual, mostly as pendants. They continue into the XIXth Dynasty.

Glazed beads are *very small* in the earlier part of the XVIIIth Dynasty, some as minute as eighty to one grain weight. The colours are black, violet, blue, green, yellow, and red. In the later part of the Dynasty larger beads appear, and pendants moulded of many forms. Flat *thin disc* beads, some almost of papery thinness, are frequent, usually blue, some black. Flower beads, moulded in a flat rosette form, threaded through the middle, belong to the end of the Dynasty.

The XIXth Dynasty appears to have only followed the same forms in a debased manner.

The XXIInd Dynasty opens an entirely new line. The brilliancy of colours is gone, and only blueish green and *pale green* appear. *Shells* are frequent, and strings of discs cut from shell. *Soft stone* beads of calcite and alabaster, and pierced agate pebbles in the rough, are in the place of the finely cut jasper and agate beads of the XVIIIth, *pendant figures* of Isis and Horus, Bast, pig, sacred eye, &c., are very common. The glass is mainly clear indigo blue, in a *double cone* form, or rings or roughly globular beads of wine yellow.

In Roman and Coptic times glass is predominant, glaze having almost disappeared. The glass beads are roughly globular, rounded from *pieces of tube* nicked off; grass green and lemon yellow are the most usual colours, opaque red, black, white, and clear dark blue, also appear. Opaque *lemon yellow*, banded lengthways with *clear green* or *clear white*, is characteristic. The dark blue are largely pendants of rude lump forms, also *truncated cube* beads, and inlaid with red, white and black eyes. *Imitations* of emerald, rock crystal, and onyx are common. The Italian beads of black opaque body, covered with *spots* or *zigzags* of colour, are often found. Such are known in Italy from the 7th century B.C. down to the fall of Rome. Another variety has a body of blue, with eyes of red surrounded with yellow, or blue with white, *projecting* from the bead. Flat discs with the Christian monogram, surrounded by such eyes, show the period. Glass, with a coat of *gold or silver* included in the thickness of it, was often used for beads. *Bone* and *mother-of-pearl* pendants were common, much like the rosaries, &c., still made in Palestine.

Buttons are found in Upper Egypt, apparently of the XVIIIth Dynasty, but always rather rude in work, and without any clearly Egyptian designs. They bear rude figures of men, tortoises or turtles, crocodiles, rosettes, hawks, and geometrical patterns. The materials are bone, steatite, and in one case pale amethyst. The stitching hole is through a loop at the back.

Kohl pots.—The small receptacles for the *kohl*, or eye paint, vary greatly in form and material. In the XIIth Dynasty they are wide, with a broad lip, and this pattern lasted in the beginning of the XVIIIth Dynasty. They are of alabaster, marble, or basalt, in most cases. In the XVIIIth Dynasty the tubular form becomes general, and appears in reeds, wood, glazed pottery often inscribed or figured, and rarely alabaster. Two or more tubes were joined together to hold different paints, varying in colour or medicinal properties. Many sportive decorations accompanied the kohl tube, a monkey seated embracing it, a monkey climbing up it, a seated nurse and child, &c. The paint for the eyes is named *mesdem*, and is mostly galena *(sulphide of lead)* roasted or unroasted; pyrolusite, oxide of copper, sulphide of antimony, and haematite are also found. Green colour is seen on the eyelids of figures of the IVth Dynasty or earlier, and green eye paint is found of silicate and carbonate of copper. The powders were mixed with gum into a soft paste or salve, and were then applied to the eye with a rod.

Kohl sticks.—The rods for applying the kohl were bulbous at one end, which was dipped in the salve and drawn along the eyelid. The materials known are hæmatite, bronze, wood and glass.

SCARABS.

See Case M, Divisions I., II., III., IV.

Origin.—From the earliest historical times the beetle that was seen burrowing on the edge of the desert was consecrated in Egyptian minds as an emblem of the Creator, and we find it employed in the language with the ideas of creating, becoming, or being transformed. The reason of this meaning we can only infer from the insect's nature and habits. It may be seen toilsomely rolling a large ball up the sand of the western desert edge, and then burying it, an obvious parallel to the ball of the sun rolling over to its burial in the western desert. And when new life sprang from the eggs concealed in the ball, another parallel, with the new life of the returning sun, would occur to the primitive mind, always on the alert to seize any analogies or inferences that would explain the mystery of nature. That the sun is represented in later times between the feet of the beetle, as its ball, shows that this resemblance was familiar.

Use.—Why this sacred emblem should have been so favourite an ornament and amulet we cannot now fathom. But from the first monumental king, Sneferu, down to the last native dynasty, it is continually found used as a basis for engraving the names of kings. Such royal scarabs were laid with the dead, to place them under the protection of their former lord in the next world, and to ensure that they should follow him and share in all the immunities and privileges that so great a divine man would enjoy with the gods. Scarabs were also worn during life—as a fashionable ornament,—as a claim on the blessings that belonged to royalty,—and for official purposes of sealing in the king's name. This last use is pointed out by the frequent use of metal rings with royal names, which were doubtless used for official seals by those entrusted with the royal property and affairs. As scarabs were also commonly employed for sealing letters and property—dozens of such sealings being found in any early town—it is obvious that those with royal names would have served as Government seals, especially those set in finger rings. This use as seals is also pointed out by the many found bearing private names. Such were the direct forerunners of the universal private seals of the East in modern times. No document is there valid without a seal, not even a private letter, and such is naturally the case in any civilisation where writing is not universal. In our land the use of seals has only remained in the case of official or state documents, which thus receive their validity.

These little seals and amulets give the most complete and interesting series of historical objects dated during the three or four thousand years of Egyptian civilisation. They illustrate the fluctuating art and skill of the various ages, they point out by their numbers the varying wealth of the people, and they have preserved for us the names and memory of many kings that would be otherwise unknown. Their service to history is far greater than is yet recognised; and in them we have, in their small size, often beautiful work, and historic value, a series which is to Egypt what coins are to Greece and Rome.

CYLINDERS AND PLAQUES.—Beside the scarab two other forms were used for the same purposes. The cylinder is found often in the IVth Dynasty, but always roughly cut in steatite or bone; it belongs in that period to a curious unexplained class of steatite cylinders, which generally have but rude imitations of hieroglyphics, and which probably belong to some particular race. Their use died out in the Vth Dynasty but revived in the XIIth-XIIIth, when they were commoner than scarabs; these later cylinders are mostly in hard stone and glazed, and are slender in form. Some large ones at the close of that age have two separate bands of figures around them. After this, cylinders were but rarely found in the XVIIIth, XIXth and XXVIth Dynasties. The other type is the rectangular plaque. This appears as early as Khufu, but is most general with private names of officials under Ramessu II.

MATERIALS.—The art of glazing was fully used from the earliest to the latest age of scarabs; and most of them are cut in steatite or schist, and glazed with various colours. The shades of blue and green defy description, and can best be studied in the originals. Others are of pottery, similarly glazed, and many of these were moulded, and not hand-worked like the stone; such are commonest in the XIXth-XXth Dynasties. In all ages scarabs were sometimes made in hard stones. Amethyst appears in the VIth to XIIth Dynasties, and rarely in the XIXth. Green jasper in the XIIth, often in the XVIIIth, and but rarely on till the XXVIth Dynasty. Red jasper and carnelian mainly in the XVIIIth-XIXth Dynasty. While grey, drab, yellow and other unusual jaspers were employed in the XXVIth Dynasty. Obsidian appears in the XIIth Dynasty. And very rarely beryl, white quartz, shelly limestone, fossil wood, recent wood and ivory are found.

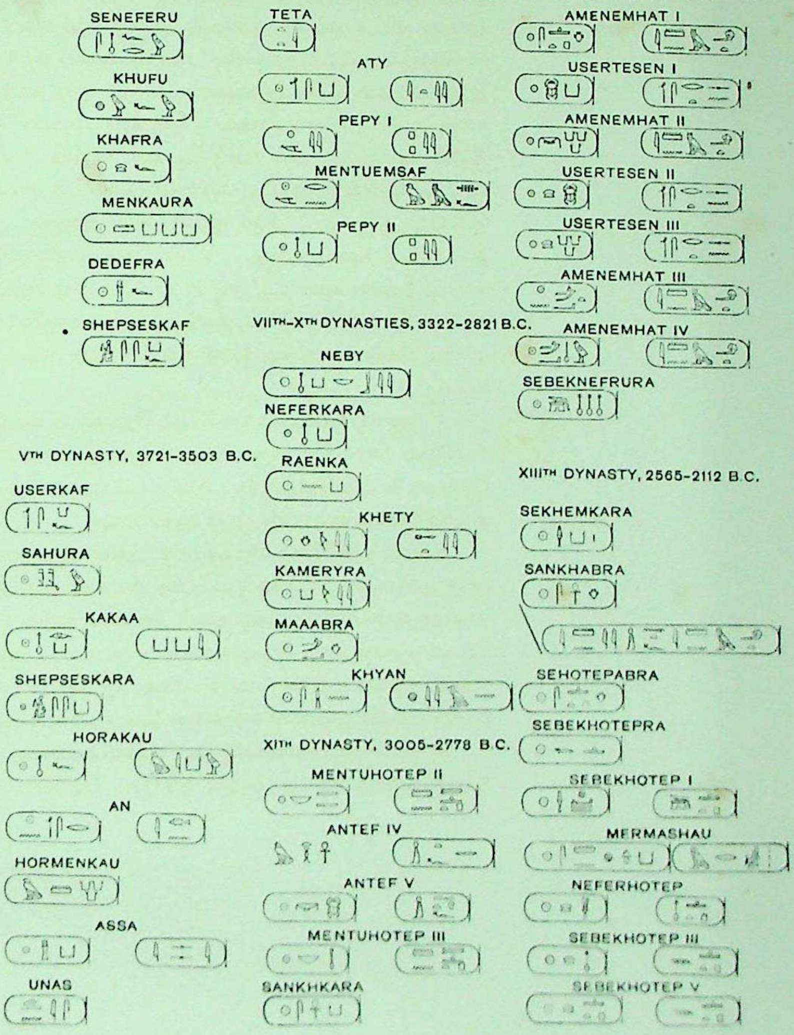
It was the fashion in the XIIth Dynasty to use plain scarabs of amethyst, faced with inscribed gold plates; three fine examples of these are in this Exhibition. And in all ages scarabs were often set in gold frames, and made up in finger rings.

SUBJECTS.—Those objects here exhibited almost all bear royal or private names; but such are only the rarer varieties. The great bulk of scarabs have some small device, a scroll, a lotus, a sacred animal, a good wish, or a prayer to some deity; but as such are of minor importance, they are a better field for the seeker of pretty things and the patron of *bric-a-brac* than for historical research.

Some classes of unusually large scarabs are shown in Division VII. Under Amenhotep III., in the XVIIIth Dynasty, big scarabs were

PL. I.

LIST OF THE PRINCIPAL HISTORICAL KINGS OF EGYPT.



IVTH DYNASTY, 3998–3721 B.C.

SENEFERU
KHUFU
KHAFRA
MENKAURA
DEDEFRA
SHEPSESKAF

VTH DYNASTY, 3721–3503 B.C.

USERKAF
SAHURA
KAKAA
SHEPSESKARA
HORAKAU
AN
HORMENKAU
ASSA
UNAS

VITH DYNASTY, 3503–3322 B.C.

TETA
ATY
PEPY I
MENTUEMSAF
PEPY II

VIITH–XTH DYNASTIES, 3322–2821 B.C.

NEBY
NEFERKARA
RAENKA
KHETY
KAMERYRA
MAAABRA
KHYAN

XITH DYNASTY, 3005–2778 B.C.

MENTUHOTEP II
ANTEF IV
ANTEF V
MENTUHOTEP III
SANKHKARA

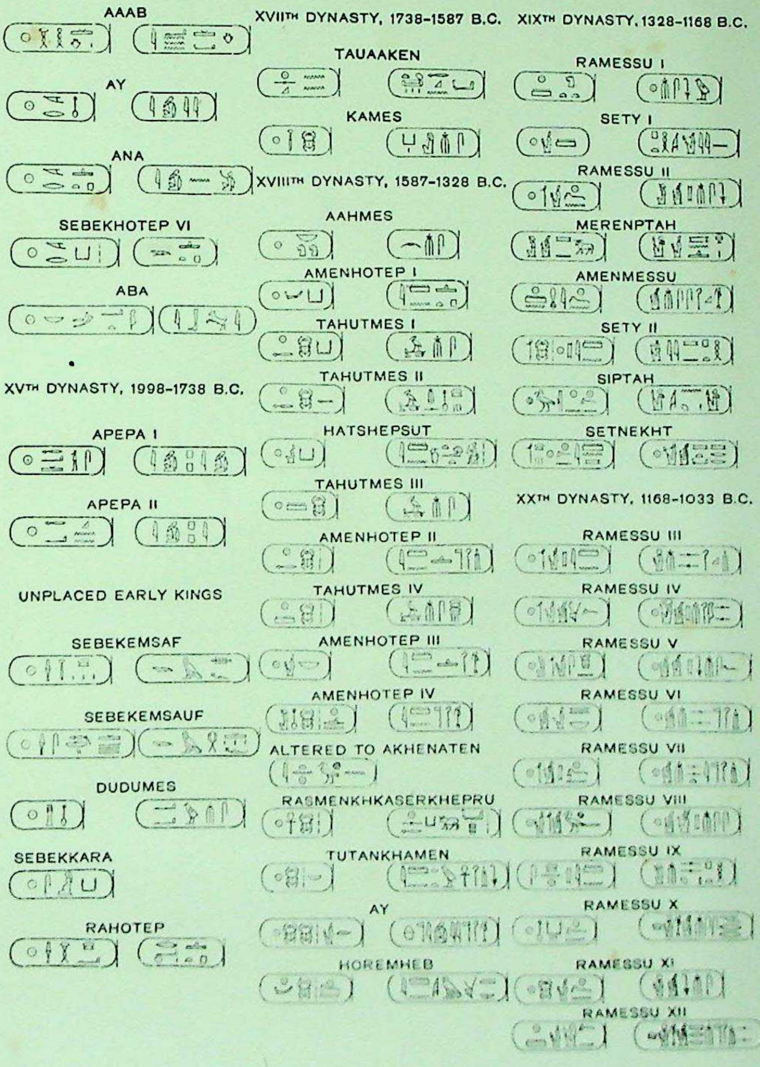
XIITH DYNASTY, 2778–2565 B.C.

AMENEMHAT I
USERTESEN I
AMENEMHAT II
USERTESEN II
USERTESEN III
AMENEMHAT III
AMENEMHAT IV
SEBEKNEFRURA

XIIITH DYNASTY, 2565–2112 B.C.

SEKHEMKARA
SANKHABRA
SEHOTEPABRA
SEBEKHOTEPRA
SEBEKHOTEP I
MERMASHAU
NEFERHOTEP
SEBEKHOTEP III
SEBEKHOTEP V

LIST OF THE PRINCIPAL HISTORICAL KINGS OF EGYPT.



AAAB
AY
ANA
SEBEKHOTEP VI
ABA

XVTH DYNASTY, 1998–1738 B.C.

APEPA I
APEPA II

UNPLACED EARLY KINGS

SEBEKEMSAF
SEBEKEMSAUF
DUDUMES
SEBEKKARA
RAHOTEP

XVIITH DYNASTY, 1738–1587 B.C.

TAUAAKEN
KAMES

XVIIITH DYNASTY, 1587–1328 B.C.

AAHMES
AMENHOTEP I
TAHUTMES I
TAHUTMES II
HATSHEPSUT
TAHUTMES III
AMENHOTEP II
TAHUTMES IV
AMENHOTEP III
AMENHOTEP IV
ALTERED TO AKHENATEN
RASMENKHKASERKHEPRU
TUTANKHAMEN
AY
HOREMHEB

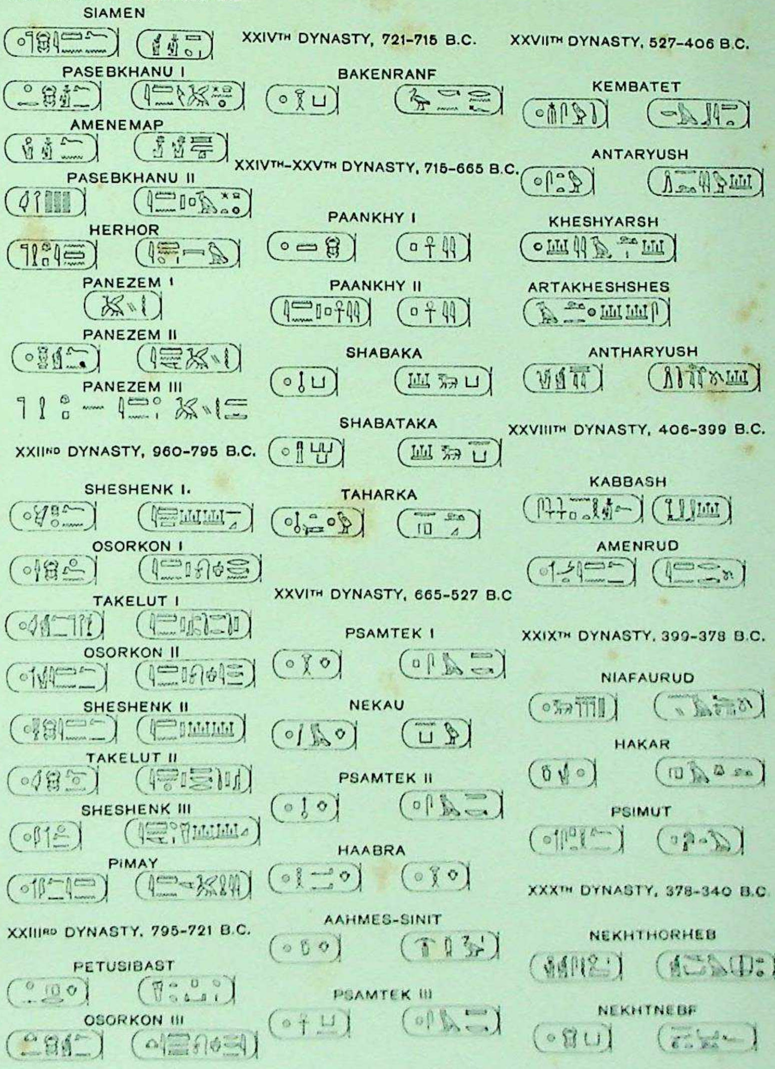
XIXTH DYNASTY, 1328–1168 B.C.

RAMESSU I
SETY I
RAMESSU II
MERENPTAH
AMENMESSU
SETY II
SIPTAH
SETNEKHT

XXTH DYNASTY, 1168–1033 B.C.

RAMESSU III
RAMESSU IV
RAMESSU V
RAMESSU VI
RAMESSU VII
RAMESSU VIII
RAMESSU IX
RAMESSU X
RAMESSU XI
RAMESSU XII

LIST OF THE PRINCIPAL HISTORICAL KINGS OF EGYPT.



XXIst DYNASTY, 1033-960 B.C.

SIAMEN

PASEBKHANU I

AMENEMAP

PASEBKHANU II

HERHOR

PANEZEM I

PANEZEM II

PANEZEM III

XXIInd DYNASTY, 960-795 B.C.

SHESHENK I.

OSORKON I

TAKELUT I

OSORKON II

SHESHENK II

TAKELUT II

SHESHENK III

PIMAY

XXIIIrd DYNASTY, 795-721 B.C.

PETUSIBAST

OSORKON III

XXIVth DYNASTY, 721-715 B.C.

BAKENRANF

XXIVth-XXVth DYNASTY, 715-665 B.C.

PAANKHY I

PAANKHY II

SHABAKA

SHABATAKA

TAHARKA

XXVIth DYNASTY, 665-527 B.C

PSAMTEK I

NEKAU

PSAMTEK II

HAABRA

AAHMES-SINIT

PSAMTEK III

XXVIIth DYNASTY, 527-406 B.C.

KEMBATET

ANTARYUSH

KHESHYARSH

ARTAKHESHSHES

ANTHARYUSH

XXVIIIth DYNASTY, 406-399 B.C.

KABBASH

AMENRUD

XXIXth DYNASTY, 399-378 B.C.

NIAFAURUD

HAKAR

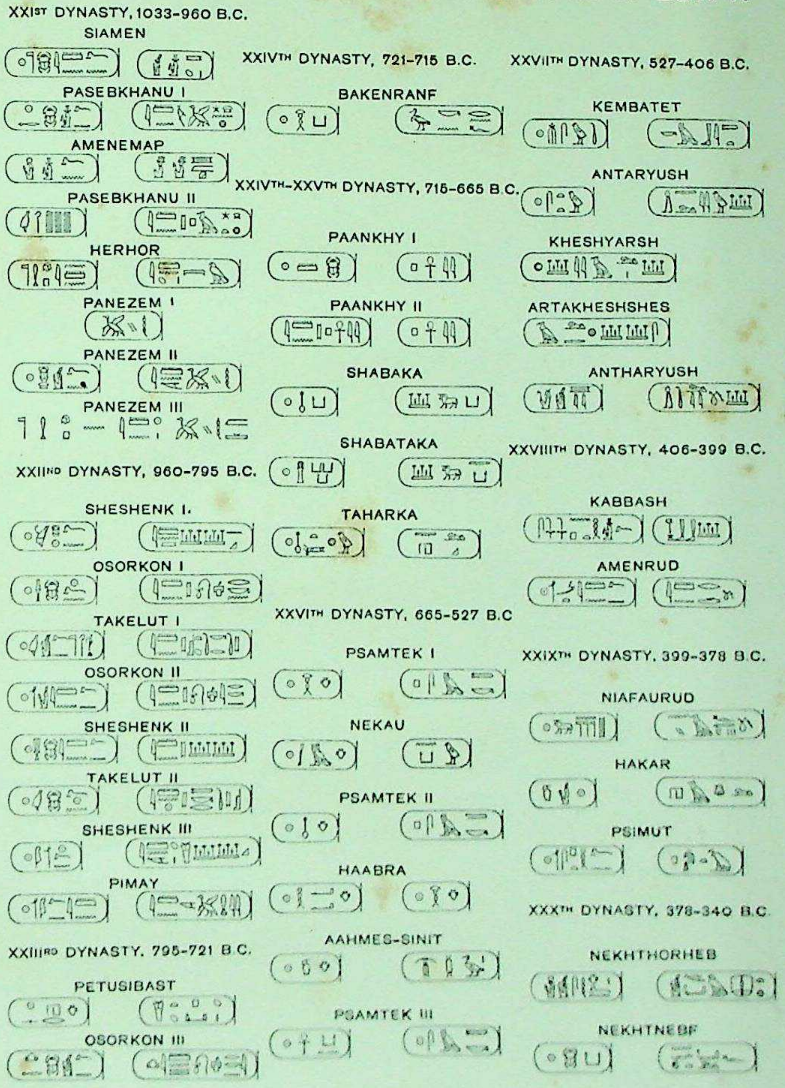
PSIMUT

XXXth DYNASTY, 378-340 B.C.

NEKHTHORHEB

NEKHTNEBF

LIST OF THE PRINCIPAL HISTORICAL KINGS OF EGYPT.



XXIst DYNASTY, 1033-960 B.C.

SIAMEN
PASEBKHANU I
AMENEMAP
PASEBKHANU II
HERHOR
PANEZEM I
PANEZEM II
PANEZEM III

XXIInd DYNASTY, 960-795 B.C.

SHESHENK I.
OSORKON I
TAKELUT I
OSORKON II
SHESHENK II
TAKELUT II
SHESHENK III
PIMAY

XXIIIrd DYNASTY, 795-721 B.C.

PETUSIBAST
OSORKON III

XXIVth DYNASTY, 721-715 B.C.

BAKENRANF

XXIVth-XXVth DYNASTY, 715-665 B.C.

PAANKHY I
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SHABATAKA
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XXVIth DYNASTY, 665-527 B.C

PSAMTEK I
NEKAU
PSAMTEK II
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AAHMES-SINIT
PSAMTEK III

XXVIIth DYNASTY, 527-406 B.C.

KEMBATET
ANTARYUSH
KHESHYARSH
ARTAKHESHSHES
ANTHARYUSH

XXVIIIth DYNASTY, 406-399 B.C.

KABBASH
AMENRUD

XXIXth DYNASTY, 399-378 B.C.

NIAFAURUD
HAKAR
PSIMUT

XXXth DYNASTY, 378-340 B.C.

NEKHTHORHEB
NEKHTNEBF

inscribed with long inscriptions of his lion hunts, his marriage, and other subjects. From the end of the XVIIIth Dynasty till about the XXIIIrd large scarabs were also inscribed with a portion of the ritual chapter concerning the heart, and were inserted in the mummies; hence they are called "heart scarabs." These generally bear the name of the person for whose mummy they were made; and when they were stolen and re-used the name was changed. One here has the old name ground out and another inserted; one has the old name cut away with the first line, and the end of the inscription ground away to put in a new name; and one has the latter half of the inscription ground away, and a fresh name and details added, beginning at the tail end of the scarab, while the first name remains at the head end.

To all who care for historical interest the scarab will always have a fascination; and these little things, that have survived thousands of years, will remain indestructible in the changes of the world, and delight other collectors and students hundreds of generations hence.

BRONZES.

See Cases J. K.

Though the mere accident of material is of little consequence to the importance of an object, yet for convenience it is usual to treat bronzes apart from the other art of their time in faïence, stone, wood, or ivory. As the figures illustrate but a short portion of Egyptian history, and have a special style due to the material, there is the more reason for grouping them together.

Age.—The period during which bronze figures were made is particularly noticed in the present arrangement. Many figures bear dedications cast or chased upon the base; and from the fashion of the dedicator's name we can infer with some probability the age of the bronze. The names of the rulers were followed by the common people, and Sheshenk in the XXIInd, Amenardus in the XXVth, Psemthek in the XXVIth, set the fashion as much as Henrietta, Caroline, or Albert have led name-giving in England. Of course, such names linger on in use long after the first example, yet the absence of a common name from a group gives a probable later limit to its age. If in a long list of English names not one George was found, there would be good reason to date it before 1720. How common royal names become in a single century is seen at Defenneh, where—limited to that period of the XXVIth Dynasty—five out of seven rings show personal forms of royal names of that dynasty.

Now, in the present gathering of over two dozen bronzes with names, only five have names as late as the XXVIth Dynasty; so, though no doubt some of those with names of the XXVth belong to the earlier part of the XXVIth, yet it is pretty clear that the majority are older than the XXVIth Dynasty. Moreover, those fixed to the XXVIth show a very different style of work in the face to that of the earlier bronzes, and preclude our placing others as contemporary with them. And not a single instance of the names of the XXXth Dynasty is to be seen. Hence the result of bringing together these examples may be broadly said to show that such dedicated figures began to be made about the XXIInd Dynasty, say, 900 B.C., that they were commonest about the XXVth and early XXVIth Dynasty, say, 700 to 600 B.C., and that they became scarce after 600 B.C. This, of course, only points to the date of the fashion of inscribing dedications; other bronzes were probably made until the Plotemaic or Roman age, but for the history of art in bronze the dedicated examples must be the main source.

ART.—These results are of much value in estimating the relations of Egyptian and Greek art. During the critical period, just before the rise of art in Greece, we have not many dated examples of work in Egypt; and those, of great size or elaborate nature, may be considered to stand by themselves. But, on the other hand, in these bronzes we have what the common artist-workman was in the habit of doing; and they show the general level of ability in the country. It has been often supposed that the refinement of Greek art influenced the revived art of Egypt, but we now see that, so far as it affected the style, it can only have been for the worse. The best work here is of the age 900–700 B.C.; the fairly good style is of 700-600 B.C., and after that the prim, lifeless neatness, or else the clumsy aspect of the features, show that no improvement is to be looked for. But there can hardly be a question that these bronzes, so portable and so easily produced, may have had much to do with the development of art in Greece. Unhappily, we know but very little of early Greek bronze; the fragments from the Parthenon show, however, that it was probably in advance of the work in stone of the same age.

PRODUCTION.—From the earliest time the Egyptian modelled in wax; in the oldest tale of the IVth Dynasty a wax model is mentioned. The large bronzes, supposed to be of early age (in the Louvre), appear to be cast from a wax form; and certainly in the XVIIIth Dynasty the *cire perdue* process was so perfected that bronze was cast only $^1/_{30}$th of an inch thick over an ash core, without any appreciable want of centering,—certainly true to $^1/_{100}$th of an inch. This beautiful process, however, disappears in the later bronzes, and in the XXVIth Dynasty and onward they are generally cast solid. The core, and probably the mould also, was made of finely ground ash, mixed with just enough material to bind it; as no clay is apparent, probably a medium of gum or resin was used, which became carbonised in the furnace. The core is always quite porous and friable, so that no contraction or warping could take place during the baking and melting out of the wax. A good deal of detail was put in by modelling on the wax, and bronzes sometimes show it plainly; but the surface of the bronze was generally chased and scraped over to finish it.

Hammer work appears in the bowls of the XVIIIth Dynasty; these are very thin, and in some cases beautifully elastic and flexible. After hammering, the surface was scraped in crossing directions to reduce it and smooth it. It was sometimes then chased with patterns, as in a small bowl here; or worked with *repoussé* figures, as in one here with a line of bulls.

The material used for metal work was pure copper, sometimes hardened with oxide of copper and arsenic in the earlier times. In the XVIIIth Dynasty, bronze was introduced; and in late times pot-metal, or copper and lead, is found.

W. M. FLINDERS PETRIE.

USHABTIU.

USHABTIU, or RESPONDENTS, were the working figures of Hades or of the nether world, they were intended to cultivate the fields for the deceased, water the canals, move the sand from the East to the West, and be ready when called.

They were made in the form of the god Osiris, bandaged with the hands protruding and crossed, in which they held usually a hoe, and sometimes two, or the crook and flail. They are composed of various materials, such as different stones, alabaster, faïence, wood, terra-cotta, and wax, and were placed in the tombs, either in wooden boxes, more or less decorative, strewn along the floor, or laid under the mummy itself.

These figures range in time from about the XIth to the XXXth Dynasty, a period of upwards of two thousand years, during which time the same forms were maintained, with certain variations, such as decoration, the shape of the wigs, position of the inscriptions, &c., indicative in a manner of the period at which they were made.

As, for instance, the earliest figures known have simply a vertical column of hieroglyphics down the front, setting forth the name of the deceased, with arms hidden beneath the bandages. Late in the XVIIIth Dynasty, the hands and arms were crossed, holding in one a hoe, and in the other a flail or sceptre. Later on, during the XXth Dynasty, a hoe was carried in each hand, and in one a cord was held, which was attached to a basket that was slung over the back. During the XIXth Dynasty the figures are sometimes represented as wearing a full skirt.

In the XIXth Dynasty inscriptions in horizontal bands first appeared, which contained the VIth Chapter of the Book of the Dead, in addition to the name and title of the persons for whom they were made. Figures are occasionally found which are inscribed with the usual formula, and have a blank space left for the name of the deceased person or Osirian, indicating that these figures were kept in stock by the undertaker, or perhaps the *Cher-heb*.

During the XXVIth Dynasty they assumed a quite different form, and can generally be identified by their style; they are hand moulded, and have the VIth Chapter horizontally placed round the legs of the figure; they are of compact composition or faïence, standing upon a square pedestal or foot, with a vertical plinth running up the back, and are bearded.

In the tombs of great persons, such as kings or high functionaries, many hundreds of Ushabti figures were deposited, as, for instance, in that of King Seti I. upwards of 700 were found, and in that of Heru'ta, at Hawara, Professor Flinders Petrie found them built up with solid masonry in recesses in the tomb to the number of 399, mostly of the best style of work; they were

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arranged in rank-and-file, but this was an exception to the usual way of disposing them.

May not the practice of depositing the Ushabti figures in the tomb be a survival of the ancient custom of immolating slaves and retainers at the obsequies of a great man? The Egyptians being of a humane nature, detesting taking life unnecessarily, devised the plan of using the Ushabti figures to take their place.

F. G. HILTON PRICE.

LIST OF THE PRINCIPAL EGYPTIAN DIVINITIES.

Ȧmen-Rā, the word Amen signifies "hidden." He was the principal god of Thebes, but after the Hyksos period his worship became general, he was King of the Gods, Lord of Lords, and had many other titles, he typified the sun in its strength. He is represented as a man walking, wearing a crown on his head, with disk and plumes.

Ȧmsu, Ȧmes Min or Khem, an ithyphallic god, representing the reproductive principle of nature and the harvest. He was worshipped principally at Chemmis, called in Greek times Panoplis, and now Ȧhmim. He is represented similar to Amen, holding in his left arm a flail, and in his right the organ of generation.

Anhour, son of Rā, a form of Shu. His name signifies "leader of the heavens." He was principally worshipped at This. He is represented wearing plumes, and holding a cord in his hands.

Anpu, or Anubis, son of Osiris and Nephthys, the sun and the sun set. He typified the dusk or twilight, and was the god of burials, and as such is coloured black and wears the head of a jackal.

Anupt, jackal-headed, was a form of Hathor, and a female form of the god Anubis, she symbolized the dawn or evening twilight. Probably worshipped at Denderah.

Apis, or Hap, a primordial god engendered by himself, he typified the sun, and was the second life of Ptah, of Tmu, Osiris and Ptah-Seker-Ausar. The seat of his worship was Memphis. He is represented in the form of a bull, also as a man wearing a bull's head.

Apuat, is jackal-headed, his name signifies "opener of the roads."

Bast, was the wife of Ptah and mother of Nefer-atmu. She typified the dawn, and represented the beneficent heat of the sun as a producer of vegetation. She is represented cat-headed, and was worshipped at Bubastis.

Bes, was a god of Arabian origin, and has been identified with Set. He had many phases; he represented death in a bad sense. He appears as a warrior with sword and shield; as a dancer, and as a musician playing the harp or tambourine.

His head, which is of hideous proportions, upon a deformed body, is often found upon articles of the ladies' toilet, therefore he may be thought to have been a favourite with the fair sex. He probably typified the sun. He wears a large cornice of plumes on his head.

CHNEMU, or KHNUM, ram-headed, was father of the gods, maker of gods and men; he is sometimes called the "modeller," and is represented at Philœ as making a man on the potter's wheel. He was chiefly worshipped in Nubia, and typified the sun. He wore plumes on the top of the ram's-head.

CHENSU, or CHONS, was son of Ámen-Rā and Mut, he was called the "hunter," the "persecutor" and the "reckoner of time." He typified the moon and was worshipped at Thebes. Chensu is sometimes represented as hawk-headed and sometimes human-headed, wearing the moon's disk upon cow horns on his head.

GENII of the AMENTI, were the four children of Horus, representing the four cardinal points. Their names are Mestha, Hapi, Tuamāutef, and Qebhsenuf. Mestha is human-headed, Hāpi is ape-headed, Tuamāutef is jackal-headed, and Qebhsenuf is hawk-headed. They occur usually in faïence and wax. The heads of these genii formed the lids of vases for holding the intestines of the human body—which vases are incorrectly called canopic.

HĀPI, the NILE, called the "bringer of food" great lord of provisions, &c. No one knows his abode. In figures he is represented as a man, with water plants on his head, and with female breasts.

HARPACRAT, or HARPOCRATES, was the son of Osiris and Isis. His name signifies the infant Horus. He is the type of the rising sun, reborn daily, and is typical of eternal youth. He is represented naked, with finger of right hand to his mouth, wearing a large atef crown.

HATHOR, was lady of heaven, lady of the sycamore, daughter of Rā, and mother of Horus. She is called the "dwelling of Horus." She typified the dawn and the evening twilight. She is identified with all the principal goddesses, who, in different places, bear different names; and is depicted with a cow's head or broad human face, with cow's ears.

HERU, or HORUS, was son of Osiris and Isis. He typified the sun in its full strength, and was styled the avenger of his father, as each morning he overcame Set—darkness, who had murdered his father Osiris. He is usually hawk-headed.

I-EM-HETEP, was the son of Ptah and Nut. He typified the rising sun and healer, and was worshipped principally at Memphis. He is usually represented as a man sitting upon a throne, with an open papyrus on his knees.

ISIS, or **ȦUSET**, was a daughter of Seb and Nut, the earth and sky. She was wedded to her mother before they were born. She is the mother of Horus, the sun in his strength. Isis typified the dawn and the sunset, and was one of the goddesses of the West. Figures of Isis are common, they often represent her as the mother nursing the infant Horus or Harpocrates, in which she was undoubtedly the prototype of the Virgin and Child. She is represented in female form, with the horns and disk of the sun or the throne upon her head.

MAĀT, goddess of law, personifying truth. She was daughter of the sun and lady of heaven. She is usually represented sitting on the ground bandaged, with her knees raised up, wearing an ostrich plume on her head. She was the wife of Thoth.

MAȦHES, **HOS**, or **ARIHOSNEFER**, son of Rā and Bast, great god lord of Denderah. He was worshipped in Nubia as the "glaring lion," and is represented with a lion's head wearing plumes upon it.

MENHIT, a form of Sechet, worshipped at Esneh and typified the dawn. She is readily mistaken for Sechet, as she has the head of a lioness, but on her head she has a uræus.

MENTU-RĀ was lord of Thebes, and another form of Rā, and is hawk-headed, wearing a disk, in front of which are uræi and plumes.

MERSKER, or **MERIT**, was a form of Hathor. She was "ruler of the West," lady of the nightly heaven, regent of the double-earth, and of Hades. She is figured as a serpent with a human head.

MUT, the mother-goddess, wife of Ȧmen, lady of heaven and regent of all the gods. It is supposed that she typified the dawn; she is represented as a woman, wearing the crown of Upper and Lower Egypt.

NEHBKA, serpent-headed, personified the rejuvenescence of life, and was worshipped at Heracleopolis. He is depicted in faïence with the body of an animal, with the head of a serpent.

NEFER-ATMU was the son of Ptah and Bast or Sechet. He typified the rising sun. He is usually depicted in human form with a head-dress of lotus flowers and plumes, and sometimes standing upon a lion.

NEITH was the daughter of Àmen Rā and Mut. She was mistress of women, lady of heaven and inventress of spinning. Her name signifies the shuttle, which was her emblem. She was worshipped at Sais, and probably represented the dawn. She is represented as a woman wearing the te'ser or crown of Lower Egypt.

NEPHTHYS was a daughter of Seb and Nut, sister of Osiris and Isis, married to Set, the darkness, and is said to be mother of Anubis, the dusk. She typified the sunset. She is associated with Isis weeping over the bier of Osiris; and is represented as a woman, wearing on her head the basket and house.

OSIRIS, or ÀUSAR, was the son of Seb and Nut. He married his sister Isis before they were born. He typified the sun of yesterday, slain by his brother Set, the darkness. He was worshipped throughout Egypt. He is always represented in the form of a mummy, wearing a conical crown with a plume on each side, holding a flail and crook in his hands.

PTAH, a primordial god, was styled the opener and architect of the universe, creator of the substance of the gods, &c. He is represented wearing a skull cap and bandaged as a mummy. He typified the morning sun.

PTAH-SEKER-ÀUSAR, a naked dwarf, with bow legs. He symbolised the form of Osiris, who is about to be transferred into the rising sun. He is sometimes seen standing on crocodiles, and has a beetle on his head.

RĀ was the principal deity in the Egyptian Pantheon, and was *par excellence* the great sun god, emblematical of the sun of to-day. He is supposed to have emanated from Nu. He was worshipped under various names in the different nomes of Egypt. He is represented of human form, with the head of a hawk wearing a disk upon it.

RANEN, allied to Merṣeker, presided over the productions of the earth and maternity. She is represented as a snake with a human head, surmounted with the horns of Hathor and a disk.

SATI, was styled the eye of Rā, lady of heaven, &c., and was worshipped in Nubia, and was probably a form of Isis, and as such typified the dawn. She is represented as a woman, wearing the white crown with horns on each side.

SEB, the great cackler, who produced the mundane egg. He was a son of Shu and married to Nut. Figures of him are very rare. He is figured as a man with a goose upon his head.

SEBEK, a son of Isis, and personified the sun of noon day. He was a great god, lord of the earth, wearing the head of a crocodile. He was worshipped before the XIIth Dynasty at Ombos.

SECHET, described as beloved of Ptah, was worshipped at Bubastis and at Memphis, and represented the fiery dawn. She was nearly allied to Bast, and was formerly known by that name. She always wears the head of a lioness, in distinction to Bast, who has that of a cat.

SELK, or SERQ, a form of Isis and a daughter of Rā. She typified the dawn and has been called the eye of the sun. She wears a scorpion as her head-dress.

SET, or SUTEKH, was the son of Seb and Nut, and wife of Nephthys. His worship was of great antiquity, dating back to the old Empire. He typified darkness, and was daily at war with Osiris. He is always depicted of human form, with the head of a strange animal with large square topped ears.

SPHINX, represented Harmachis, or Horus on the horizon, and is figured as a lion with a human head.

SHU, was the eldest son of Rā and Hathor, and twin brother of Tefnut. He represented the dawn or sunlight, or the air, and in his association with Tefnut probably typified the constellation of the Gemini. Shu is of human form, usually seen kneeling, holding up the disk of the sun.

TEFNUT, was a daughter of Rā, and sister and wife of Shu. She usually wears the head of a lion with disk and uræus, and typifies the dew or moisture.

THOUERIS or TAURT, was the wife of Set, mistress of the gods. Depicted with the head of a hippopotamus, standing, with the tail of a crocodile behind. She personified the Great Bear, and is represented as devourer of the wicked.

THOTH or TEHUTI, was the son of Khnemu, and was called the measurer, scribe of the gods, inventor and patron of arts and sciences, and many other titles. He was supposed to have been self-produced. He is represented of human form, with the head of an ibis and typified the moon.

TMU, or ATMU, was a primordial god and typified the setting sun, and as such was called the "Closer." He was worshipped at Heliopolis, and is represented of human form, wearing the crown of Upper and Lower Egypt.

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The thanks of the Committee are due to Miss Hilton Price, Dr. H. Schäfer and Mr. Towry Whyte, for assistance in cataloguing the Collection.

The Initial letters which follow the description of each object in the Catalogue stand for the Contributor's name, as under:—

E	Colonel John Evans.
F G	General Sir Francis Grenfell, K.C.B.
F P	Professor W. M. Flinders Petrie.
H P	F. G. Hilton Price, Esq.
H W	Henry Wallis, Esq.
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M G	Rev. William MacGregor.
T W	E. Towry Whyte, Esq.

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CATALOGUE.

Case A.

Vases in Stone, mostly of the Ancient Empire, in the left hand division; in the right hand division, Vases and other objects in Alabaster of various periods.

1 Bowl. Grey granite. IVth Dynasty. H. 5 in. F P

2 Vase, with two handles. Black and white granite. Ancient Empire. From Abydos. H. 6½ in. M G

3 Vase, with two handles. Black basalt. Ancient Empire. H. 3½ in. H P

4 Bowl. Basalt. Ancient Empire. H. 4⅛ in., D. 8½ in. M

5 Bowl. Black basalt. Old Kingdom. W. 4 in. F P

6 Bowl. Granite. Ancient Empire. H. 2⅝ in., D. 7⅛ in. H W

7 Bowl. Slate. D. 9⅞ in. M

8 Unguent Vase. Red variegated marble. Ancient Empire. H. 1⅞ in. H W

9 Stibium Vase, with cover. Granite. H. 2⅞ in. H W

10 Vase. Granite. H. 1½ in. H W

11 Vase, with two pierced handles. Steatite. H. 3⅞ in. M

12 Stibium Vase, inscribed with the name of "Queen Ahmes-Nefertari, living." (*Note.*—The word "living" shows that the vase dates from the XVIIIth Dynasty.) Marble. From Thebes. H. 2 in.

H W

13 Kohl Vase, of semi-globular form, upon a circular flat foot; flat top. Green mottled steatite. From Thebes. H. 2¼ in.

H P

14 Kohl Vase, with hæmatite stibium rod. Blue alabaster. H. 1⅝ in.

F G

15 Kohl Vase, globular body, with flat base, narrow neck, and flat top. Brown porphyry. From Thebes. H. 2 in.

H P

16 Stibium Vase. H. 2⅞ in.

H W

17 Stibium Vase. Alabaster. H. 1½ in.

H W

18 Kohl Vase, globular body. From Thebes. Blue alabaster. H. 1⅝ in. D. 2⅛ in.

H P

19 Vase. Blue alabaster. H. 1⅝ in.

H W

20 Vase, with two handles. Black and white granite. Ancient Empire. H. 4¾ in.

M G

21 Stibium Vase. Grey alabaster. H. 1½ in.

F P

22 Bowl. Granite. Ancient Empire. H. 1⅛ in.

H W

23 Vase. Limestone. From a tomb at Assouan. H. 2⅛ in.

H W

24 Vase. Marble, with two gold handles. From Abydos. H. 1¼ in.

M G

25 Vase. Yellow marble, with two gold handles. From Abydos. H. 2 in.

M G

26 Stibium Vase. Granite. H. 1⅜ in.

H W

27 Stibium Vase. Granite. Ancient Empire. H. 2¼ in.

H W

28 Vase. Granite. H. 1¾ in.

H W

29 Vase, with two handles. Black and white granite. Ancient Empire. From Abydos. H. 2½ in.
M G

30 Vase, with two handles. White marble. From Abydos. H. 3⅜ in.
H P

31 Œnochoe. Granite. XVIIIth Dynasty. H. 3½ in.
Rev. Herbert Wilson.

32 Vase. Granite. H. 2½ in.
H W

33 Bowl. Granite. Ancient Empire. H. 3¼ in., D. 7⅞ in.
H W

34 Bowl. Granite. Ancient Empire. H. 2½ in., D. 10⅞ in.
H W

35 Bowl. Black and white diorite. Ancient Empire. H. 1½ in.
H P

36 Vase, or Cup, for cosmetics. Syenite. From Sakkârah. H. 1¾ in., D. 3 in.
H P

37 Vase, with two handles. Ancient Empire (?). H. 3¾ in.
M

38 Table, from a tomb. Diorite. IVth Dynasty. D. 14 in.
F P

39 Vase, with two handles. Black and white granite. Ancient Empire. H. 2½ in.
M G

40 Bowl. Black and white diorite. Ancient Empire. From Benha. D. 8¼ in.
H P

41 Unfinished Dish. Basalt. Ancient Empire. D. 7⅜ in.
M

42 Vase. Alabaster. H. 2¼ in.
F P

43 Vase. Alabaster. H. 4½ in.
F P

44 Dish. Quartz. D. 9 in.
F P

45 Vase. Alabaster. H. 1¼ in.
F P

46 Vase. Alabaster. H. 3¾ in.
F P

47 STIBIUM VASE. Alabaster. H. 1¼ in.
H W

48 VASE. Alabaster. H. 1¾ in.
H W

49 VASE, with two handles. Alabaster. H. 9 in.
F P

50 HEAD OF SERAPIS. Alabaster. H. 4 in.
H W

51 CYLINDRICAL VASE. Alabaster. H. 2 in.
H W

52 STIBIUM VASE. Alabaster. H. 1⅛ in.
F P

53 VASE, on foot. Alabaster. D. 6 in.
H P

54 DISH. From the Pyramids of Abusir. Banded alabaster. Ancient Empire. D. 10½ in.
T W

55 VASE. Alabaster. H. 3¼ in.
H W

56 BOWL. Alabaster. D. 3 in.
M

57 VASE. Alabaster. H. 3 in.
M

58 VASE, cup shaped. Alabaster. H. 1⅝ in., D. 3 in.
H W

59 TRIPLE UNGUENT VASE. From Sakkarah. Alabaster. H. 2⅞ in.
H P

60 ALABASTRON. Alabaster. H. 6 in.
H P

61 FLAT VASE. Alabaster. H. 2 in., D. 4 in.
H W

62 VASE, with two handles (broken). Alabaster. H. 2 in.
M

63 AMPHORA-SHAPED VASE, with one handle and pointed base. Alabaster. H. 4⅝ in.
K

64 VASE, with two handles. Alabaster. H. 2½ in.
M

65 UNGUENT VASE. Alabaster. H. 2¼ in.
H W

66 BOWL. Alabaster. D. 4⅜ in.
Walter L. Nash, Esq.

67 ALABASTER VASE, inscribed with the prenomen of Amenhotep II. XVIIIth Dynasty. 6 in.
H P

68 CUP. Alabaster. H. 2½ in.
M

69 VASE. Alabaster. H. 3⅜ in.
H W

70 VASE. Alabaster. H. 2⅜ in.
H W

71 UNGUENT VASE. Alabaster. H. 1⅝ in.
H P

72 STIBIUM VASE and cover. Alabaster. H. 2½ in.
H P

73 VASE. Alabaster. H. 2¼ in.
H W

74 VASE. Alabaster. H. 4½ in.
M

75 STIBIUM VASE. Alabaster. H. 2¼ in.
H W

76 STIBIUM VASE and cover. Alabaster. H. 2¾ in.
H W

77 STIBIUM VASE. Alabaster. H. 2⅜ in.
H W

78 VASE. Brown limestone. H. 2 in.
F P

79 VASE. Brown limestone. H. 4½ in.
F P

80 COVER TO VASE. Alabaster. H. 1 in., D. 2¼ in.
H W

81 VASE. Alabaster. H. 4⅝ in.
F P

82 DISH. Alabaster. XIIth Dynasty. From Illahun. D. 14 in.
F P

83 BOWL. Banded alabaster. H. 3¾ in.
H P

84 LIBATION VASE, of elongated form. Alabaster. From Thebes. H. 10 in.
H P

85 FRAGMENT OF A VASE, with head. Alabaster.

H W

86 DISH. Alabaster. XVIIIth Dynasty. D. 4½ in.

F P

87 INLAY. Head of a Hittite Chief. Alabaster (?). XVIIIth Dynasty. H. 5¾ in.

M G

88 ALABASTRON. Banded alabaster. H. 7⅜ in.

H P

89 TOILET VESSEL. Alabaster. D. 2¾ in.

M

90 ALABASTRON. Alabaster. Ancient Empire. H. 3 in.

M

91 BOWL, with two handles. Alabaster. Style of Ancient Empire. D. 6 in.

H P

92 DISH. From the Pyramids of Abusir. Banded alabaster. Ancient Empire (?). D. 13⅜ in.

T W

93 ALABASTRON. Alabaster. H. 9 in.

H W

94 AMPHORA-SHAPED VASE. Alabaster. New Empire. H. 8½ in.

F P

95 DUCK-FORM DISH. Alabaster. XVIIIth Dynasty. L. 4¼ in.

F P

96 VASE, with two handles. Alabaster. H. 2 in.

H W

97 LID OF VASE, inscribed with the name of Nefer Ka-ta. Alabaster. VIth Dynasty. D. 6¼ in.

T W

98 LID OF VASE, inscribed with the name of Pepi. Alabaster. VIth Dynasty. D. 4½ in.

T W

Case B.

Sculpture in Stone, heads, statuettes, and a small selection of Sculptors' models.

1 HEAD OF A PRINCE. Alabaster. IVth-VIth Dynasty (?). H. 1¼ in. F P

2 HEAD. From Coptos. Limestone. IVth Dynasty (?). H. 1⅜ in. F P

3 BUST OF A FEMALE. Green basalt. XIIth Dynasty. H. 4⅜ in. F P

4 HEAD OF A DANCER. From Negada. Limestone. H. 1 in. F P

5 HEAD OF A QUEEN. From Coptos. Steatite. XIXth Dynasty. H. 1 in. F P

6 TRIAL PIECE. Head of a king. Limestone. H. 3½ in. F G

7 TRIAL PIECE. Head of a king. Limestone. H. 7¼ in. M G

8 CYNOCEPHALUS, seated upon a pedestal, a collar round neck to which is suspended a pectoral, with the figure of an Ibis; a plinth at the back is inscribed with a dedication, the scribe and prophet of At. Neterti-neterti-āa, a great God Lord of Heaven. Limestone. H. 5⅜ in. H P

9 ISIS AND HORUS. Smaragdite. H. 3⅜ in. F P

10 FIGURE OF PE-NAB, the potter, maker of dishes in the temple of Amen. Steatite. H. 2⅞ in. *Miss Brocklehurst.*

11 HEAD OF A KING. Greenstone. H. 8 in. *J. Travers Smith, Esq.*

12 WEIGHT, flat base, and oval top, inscribed with the Cartouche of Psameticus. Basalt. XXVIth Dynasty. 14·840 grains. H P

13 WEIGHT, oblong and rectangular, bearing the Cartouche of Khufu. Basalt. IVth Dynasty. 2,060 grains Aeginetan standard. (See Griffith, "Notes on Egyptian Weights and Measures." Proc. Soc. B. Arch., June, 1892.) H P

14 HEAD OF A KING. Foreign type, so-called Hyksos. Hard serpentine. IXth Dynasty. H. 6 in.

University Coll: Edwards Col.

15 KNEELING FIGURE OF A PRIEST holding a vase in front. Hard brown limestone. XIth Dynasty. H. 3¾ in.

W. Rome, Esq.

16 STANDING FIGURE OF QUEEN TAII, wife of Amenophis III. Inscribed: "The Princess who is in great favour, the great wife of the King Taii, "beloved by Isis." Limestone. H. 4½ in.

Miss Brocklehurst.

17 FIGURE walking, dedicated to Antef, son of Nech-ta. Diorite. XIth Dynasty. H. 8¾ in.

Miss Brocklehurst.

18 GROUP OF THREE FIGURES, inscribed for "Khenti Kheti, daughter of Keshu Khenti Khetihotep, son of Aukat Keshu, son of Auket." Brown limestone. XIth Dynasty. H. 4½ in.

F P

19 HEAD OF A STATUE, with short black wig. White calcareous stone. IVth Dynasty. H. 4½ in.

H P

20 HEAD OF A PRIEST. Shaven head. From Halfa. Stone. H. 2¾ in.

F G

21 SEATED STATUE OF KAMES. From Eshmunên. Black basalt. XVIIth Dynasty. H. 8½ in.

F P

22 TORSO of a Princess of Khu-en-aten. From Tel-el-Amarna. Quartzite. XVIIIth Dynasty. H. 6 in.

F P

23 SCULPTOR'S TRIAL SLAB, with King walking. Ptolemaic. Limestone. H. 6 in.

F P

24 ARTIST'S TRIAL PIECE. Limestone.

Walter L. Nash, Esq.

25 ARTIST'S TRIAL PIECE. Limestone.

Walter L. Nash, Esq.

26 ARTIST'S TRIAL PIECE. On one side, part of a figure with collars; on the other a right foot. From Tel-el-Amarna. Limestone.

Walter L. Nash, Esq.

27 Artist's Trial Piece. On one side, the head of Khu-en-aten; on the other, a right foot wearing a sandal. From Tel-el-Amarna. Limestone.
K

28 Artist's Trial Piece. On one side, a portrait of Thii; on the other, another portrait, eyes, &c. From Tel-el-Amarna. Limestone.
F P

29 Artist's Trial Piece. Portrait of Khu-en-aten. Limestone.
F P

30 Artist's Trial Piece. Head of a lion. Limestone. H. 2 in.
F P

31 Plaster Cast of the Head of an Ibis. H. 5 in.
F P

32 Artist's Trial Piece. Head of woman, probably a portrait, finely sculptured upon it. Tel Basta. Basalt. 6 in. by 4½ in.
H P

33 Head. From Tel-el-Amarna. Limestone.
F P

34 Head of Khu-en-aten, from a Ushabti. Black granite. XVIIIth Dynasty. H. 2½ in.
F P

35 Artist's Trial Piece. Sechet, seated. Limestone.
South Kensington Museum.

36 Fragment of Statue of Isis, seated, with Horus. Stone. XXVIIth Dynasty. H. 2½ in.
H W

37 Head of a Man. Ptolemaic. Black basalt. H. 4 in.
H W

38 Head of a Man. Saitic. Black basalt. H. 3½ in.
H W

40 Head of a Functionary. Black basalt. H. 6½ in.
M G

41 Head of a figure of Sechet. Limestone. H. 4⅝ in.
F P

42 Bust of a Girl from a Stela. Limestone. XVIIIth Dynasty. H. 4 in.
F P

43 Head of Serapis. Roman period. Green basalt. H. 5 in.
H W

44 Portion of a Figure. From Naucratis. Alabaster. H. 3⅜ in.
F P

45 Standing Figure, wearing cloak. From Naucratis. Stone, painted. H. 3½ in.

F P

46 Standing Figure, wearing a cloak. From Naucratis. Limestone H. 6¼ in.

F P

47 Bust of a Prince (?) in *rôle* of Horus, with side-lock, earrings, necklace and pendants, with a bird in his left hand, under which he carried a bag. Calcareous stone. H. 2½ in.

H P

48 Figure, wearing large black wig, playing a harp which is coloured red and black. From Drah-abul-Neggeh. Stone. H. 4⅜ in.

K

49 A Woman, playing the harp. Remains of painting. From Drah-abul-Neggeh. Limestone. XIIth Dynasty. H. 2⅜ in.

H W

50 Doll, with large wig, painted black. Limestone. H. 4¾ in.

H W

51 Doll, with large wig. Limestone. H. 8 in.

M G

52 Busts of an Official and Wife. Limestone, painted. XVIIIth Dynasty. H. 6 in.

University Coll: Edwards Col.

53 Two Wrestlers. Traces of painting. From Drah-abul-Neggeh. Limestone. XIIth Dynasty. 5½ in.

H W

54 Doll. Limestone, painted. H. 3½ in.

H W

55 Seated Figure of the royal officer, Neb-senne. Dedicated in the Temple of Mentu of Erment by his son Mennu. Limestone, painted. XVIIIth Dynasty. H. 7¾ in.

F P

56 Recumbent Figure of a Female. From Gurob. Limestone, painted. H. 4¾ in.

F P

57 Khuenaten, queen and princess, headless. From Tell-el-Amarna. Limestone. H. 6 in.

F P

58 Cippus of Horus. A fragment; fine work. Limestone. H. 3½ in.

H P

59 Cynocephalus Ape, seated in front of a scribe's ink-pots of cartouche shape. From Koft. Steatite. H. 2¾ in. by 3⅞ in.
F G

60 Head of Amen. From Koft. Limestone. H. 5¼ in.
F P

61 Osiris. Eye, beard and flail gilded. Steatite. H. 12⅞ in.
M G

62 Osiris. Feet gone. Sakkarah. Green basalt. XXVIth Dynasty. H. 8¼ in.
H P

63 Kohl Vase, in form of an ape holding a small vase. From Thebes. Blue alabaster. XIIth Dynasty. H. 3¼ in.
H P

64 Pectoral, with loop at the top, having a representation of Isis suckling Horus, kneeling in the midst of lotus plants, around which are Ra, Hathor, Anubis, and perhaps Thoth. Mother-of-emerald or felspar. 3¾ in. by 3¼ in.
H P

65 Head of a King, with helmet and uræus. Sandstone. H. 4 in.
M G

66 Pectoral in form of a naos with Scarabæus in relief, in a boat, with Isis and Nephthys on either side. Basalt. 4 in. by 3½ in.
M G

67 Figure of Harpackrat, seated on a throne supported by lions; right leg broken off. Green basalt. 3⅝ in.
M G

68 Seated Figure of the official Anu. Granite. XVIIIth Dynasty. H. 7 in.
M

69 Part of scene of Monkey driving a Chariot. From Gurob. Limestone. XIXth Dynasty. H. 3¼ in.
F P

70 Base of Statuette, inscribed. From Medūm. 5⅛ in. by 2¾ in.
K

71 Fragment of Seated Figure. Two lions standing beside the chair. Limestone.
F P

Case C.

1 VASE, with cartouches of Ramses II. and Nefertari. Alabaster. Mounted in gold, with silver foot. H. 4½ in.
F P

2 FACE, for inlaying. Red glass. H. 1½ in.
F P

3 VASE, inscribed with the banner-title of Khufu. Alabaster. H. 8⅞ in.
Liverpool Museum.

4 FACE, for inlaying. Red glass. H. 1⅛ in.
F P

5 BOTTLE. The body egg-shaped, with long neck, slightly increasing towards the top. Ptolemaic period. Silver. H. 6 in.
H W

6 POT, cylindrical. Plain. Ptolemaic period. Silver. H. 2¼ in.
H W

7 VASE, engraved with leaf-pattern. Silver. H. 3¾ in.
H W

8 NEFERTUM, with lotus-flower head-dress. Silver. H. $4\frac{3}{16}$ in.
E

9 FULL-SIZED HELMET OF POTTERY. Green glaze, bearing in front the name of the Osirian, Har-Psamtik. XXVIth Dynasty. Porcelain. H. 7¾ in.
M G

10 OSIRIS. From Koft. Silver gilt. H. 3¼ in.
F P

11 BOWL, with expanding rim. Ptolemaic period. Silver. D. 4¾ in.
H W

12 RING. Silver.
H P

13 RING. Silver.
H P

14 RING. Silver.
H P

15 CAT, seated, for suspension; front legs broken off at knees. Silver. H. ⅞ in.
H P

16 ICHNEUMON, walking, for suspension. Electrum. L. 1¼ in.
H P

17 HARPACRAT, seated, wearing the atef crown; left arm is broken off, right hand holding sceptre. Silver. H. 1 in.

H P

18 GIRDLE-TIE. Silver. ⅞ in.

H P

19 SPOON, with long bowl and handle. Ptolemaic period. Silver. L. 10½ in.

H W

20 HAWK, wearing the double crown. Silver, plated on composition. 2⅝ in.

K

21 NEFERTUM. Silver. 3⅜ in.

H W

22 ANHOUR, wearing the plumes, and holding the cord in both hands. Silver. H. 1⅞ in.

K

23 ANHOUR. Silver. H. 1⅞ in.

H W

24 AMEN-RA, standing. Silver. H. 2½ in.

W. Rome, Esq.

25 HARPACRAT, seated, with double crown. Silver. H. 2½ in.

E

26 HARPACRAT, seated, with double crown. Silver. H. 3 5/16 in.

E

27 HARPACRAT, standing, with double crown. Feet lost. Silver, bracelet and earring of gold. H 3¼ in.

M G

28 JACKAL, inscribed ΜΑΧΙΜΟΣ ΦΑΡΒΙΑΙΘΙΤΗΣ ΠΑΧΩΤΟΣ ΙΕΡΕΥΣ ΑΝΟΥΒΙΟΣ ΨΟΥΩΣ. Silver. H. 3⅜ in., L. 3¼ in.

Count Tyszkiewicz.

29 STATUE OF A KING, kneeling, hands turned palm downwards over his knees. crowned with helmet and uræus. Silver. 2⅝ in.

Count Tyszkiewicz.

30 SECHET, lioness-headed, with bracelets on her wrists and a collar on her neck; feet broken off. Silver. H. 2½ in.

H P

31 KHNEMMU, walking, ram-headed, wearing the Atef crown; for suspension. Silver. H. 1 13/16 in.

F G

32 LIONESS HEAD, from an Ægis of Sechet. From Bubastis. Silver. H. 1¼ in.

H P

33 BES, with other deities, standing on two crocodiles. Faïence, blue glaze. XXVIth Dynasty. H. 1¼ in.

H W

34 MOULD for making various figures and amulets. Basalt. 2¼ in. by 1$\frac{11}{16}$ in.

H W

35 FIVE FIGURES OF EROS, winged. Bought at Alexandria. Greek period. Terra cotta.

H P

36 FROG, horus crowned with disk and four-headed ram. Lapis lazuli. ½ in., 1½ in., ¾ in.

K

37 CAT, seated, for suspension. Granite. H. 1⅞ in.

W. Rome, Esq.

38 FIGURE OF RĀ, seated, hawk-headed, crowned with the disk, and holding the feather. Bronze, inlaid with glass paste. H. 3¾ in.

Harrow School Museum.

39 MESTHA, one of the four sons of Horus, representing the cardinal points. Wax. XXVIth Dynasty. H. 4 in.

F G

40 HAND OF A MUMMY, with four gold rings on the fingers; the bezel of one ring being a hedgehog, and of two others obelisks, in lapis lazuli.

Liverpool Museum.

41 SCARAB. Glass. XXth Dynasty. 2¼ in. by 1⅝ in.

K

42 ÆGIS OF THE GODDESS BAST, lion-headed, with a collar on which is the goddess Nut, or the celestial waters, and rows of papyrus and lotus flowers; at the sides, heads of hawks; behind, two cartouches, "the royal mother, "royal wife, Ta-ta-Bast, ever living," and "Son of the Sun, Un-Sark-[an]," the names of a Queen (unregistered) and King of the XXIInd Dynasty. Electrotype of the original in the Louvre. H. 3⅛ in.

H P

43 HEART SCARAB OF BLACK BASALT, on a gold ring, which went round the neck of the mummy. 2⅛ in. by 1½ in.

M G

44 HEAD OF BES, probably part of a dagger. Formerly inlaid. Glass paste to imitate lapis lazuli. 2 in. by 1¾ in.

Count Tyszkiewicz.

45 Handle of Tray, formed of two conventional lotus flowers. Found at Defneh. Electrotype from the original in the Boston Fine Arts Museum.

University Coll: Edwards Col.

46 Pillow, or Head-rest, inscribed with the 166th Chapter of the Book of the Dead. Hæmatite. From Thebes. H. ¾ in. by 1¼ in.

H P

47 Fragment of Inlay. Ivory inlaid, with small squares of red, dark and light blue pottery. 1⅛ in. by ½ in.

Liverpool Museum.

48 Hawk, standing, crowned with the double crown. Blue glass paste. H. 2¾ in.

H W

49 Head of Hathor, flanked by two uræi, for suspension. Blue glass paste. H. 1⅝ in.

E

50 Toilet Vase, in form of a gazelle, with legs tied. Faïence, blue glaze. L. 2⅝ in.

H W

51 Stone Bead, bearing the name of Queen Hatasu. XVIIIth Dynasty.

Liverpool Museum.

52 Bead Work figure of Nut, from a mummy. XIXth Dynasty.

H W

53 Four pieces of Glass Mosaic.

M

54 Scarab, of coloured glass beads, strung closely together, surrounded by remains of bead network, part of the covering of a mummy. XXIIIrd Dynasty. Found at Illahun. 14⅞ in. by 6⅞ in.

South Kensington Museum.

55 Band, found on a mummy, bearing the cartouche of Ramses III.

Liverpool Museum.

Case D.

1 MAĀT, Goddess of Law, Daughter of the Sun, Lady of Heaven, personifying Truth. Diodorus Siculus records that every judge, on taking his seat in court, wore one of these figures suspended over his breast, and that, when the court opened, he placed it on the desk in front of him. The figure is represented wearing the long head attire, seated upon the ground, with her knees raised, her form bandaged; upon her head, she wears the ostrich plume (her emblem) in gold. Mother of emerald. H. 1⅞ in.

H P

2 MAĀT. Chrysolite. H. 1⅞ in.

H W

3 MAĀT. Lapis lazuli. H. 1$\frac{9}{10}$th in.

Sir George Curtis Lampson.

4 HAWK. Chrysolite. H. 2⅞ in.

W. Rome, Esq.

5 VASE. Inside is a portion of the inner vase, which held the liquid. The outside is of pierced work, representing winged vultures bearing the seal; heads of Hathor, flanked and crowned with uræi, and figures of Bes, separated by papyrus columns. The mouth and the base are formed of open lotus flowers. Found in the same tomb with the two wooden balls, inlaid with gold and glass, in the British Museum, and the four castanets, No. 37 Case F. in this Exhibition. Blue glass-paste. XXth Dynasty. H. 6¾ in.

M G

6 HAWK. Chrysolite. H. 2 in.

H W

7 HEAD OF A FIGURE with hands clasped under the chin. Roman. Lapis lazuli. H. ⅝ in.

F P

8 HEAD OF A WOMAN, of white material, possibly shell, the fillet round the head inlaid with blue paste, and the eyes with blue, black and white, pieces of red by the ears. Probably of Queen Thii. XVIIIth Dynasty. H. 1½ in.

M

9 A SHRINE enclosing Taurt. Down the sides are inscriptions of New Year's wishes to a person of the name of Psamtek. Softstone. H. 2¼ in.

H W

10 A SHRINE, surmounted by a row of uræi; doors to the front; sides and back, of perforated work, representing gods and a scarabæus. Inside the doors is an inner shrine, containing the head of Sekhet, crowned with the disk. Faïence, green glaze. H. 2 in., W. 1¼ in.

E

11 FIGURE OF BAST, with cat head and human body clothed. Gold. H. ⅞ in.

H P

12 FIGURE OF NEPHTHYS, with her emblem on her head. Gold. H. 1¾ in.

H P

13 FIGURE OF SET. Gold. H. $\frac{13}{16}$ in.

H P

14 HEAD OF A MAN, in sculptured glass.

W. Rome, Esq.

15 FIGURE OF ISIS, seated with Horus on her knee. Gold. H. 1⅝ in.

J. P. Heseltine, Esq.

16 HEAD OF A KING. Soft serpentine or steatite. XIIth Dynasty. H. 5 in.

F G

17 FIGURE OF HATHOR, standing with arms to side. Gold. H. 2½ in.

J. P. Heseltine, Esq.

18 HEAD OF A KING, wearing a helmet, probably Thothmes III. Eyes and eyebrows inlaid; holes in front of the helmet for fixing the golden uræus. Hard dark blue glazed faïence. H. 1½ in.

H W

19 HANDLE (?). Carved on two of the sides with a lion, a lioness, and the uta eye, with an ape repeated twice. Green glazed schist. XIIth Dynasty. L. 2½ in.

(*For other examples of glazed schist, see Table Case M, Division XI.*)

H W

20 SEATED FIGURE OF A SCRIBE. Inscribed underneath. Blue glazed schist. H. 1⅝ in.

H W

21 FIGURE OF NEIT, with collar. Eyes and head inlaid with gold. Bronze. H. 7 in.

H W

22 FIGURE OF A WOMAN carrying two children in a basket on her back, and leading a dog with her right hand, while she supports the basket with her left. (N.B.—This is not a funereal object.) Brown stone. H. 1⅞ in.

H W

23 FUNNEL, with handle. Onyx. H. 2 in., D. 2¼ in.

H W

24 BENNU. Gold. H. $\frac{9}{16}$ in.

F P

25 TAURT, feet broken off. Mother of emerald. H. 2½ in.

H W

26 TAURT. Hæmatite. H. 1⅛ in.

Sir George Curtis Lampson.

27 LIBATION VASE OR CUP, with inscription in front of the name of Nesi-Chensu, a Princess of the XXIst Dynasty. From Der-el-Bahari. Faïence, blue glaze. H. 2½ in.

W. Rome, Esq.

28 TAURT. Hæmatite. H. 3¼ in.

H P

29 TAURT. Hæmatite. H. 2¾ in.

H W

30 KOHL VASE. Hæmatite. H. 1⅜ in., D. 1¼ in.

M G

31 INK SLAB OF KING ASSA. Brown flint. Vth Dynasty. L. 5¼ in., W. 2 1/16 in.

F P

32 FROG. Rock crystal. H.

Walter L. Nash, Esq.

33 OBJECT FOR GAMING, with 14 sides. Rock crystal.

H W

34 VASE, of Kylix form, with two handles. Rock crystal. Upper Egypt. D. 1⅞ in.

H P

35 HARPOCRAT. Rock crystal. H. 2½ in.

M G

36 KOHL VASE, in the form of a colonette, with palm-leaf capital. Round the shaft naked women dancing to the music of harps and other instruments; above and below, bands of ornamentation of open lotus flowers; at the base, bands of leaves and lozenges; the whole incised and inlaid with red, green and blue. Wood. XIXth Dynasty. H. 4¾ in.

H W

37 SPOON, the handle formed of a dancing woman playing on a cithern, standing in a boat in the midst of tall papyrus plants with flowers; the bow and stern of the boat end in ducks' heads; beneath the boat, conventional water, below which are three sorts of fish; bundles of water plants tied in the middle above her head. Wood. Found at Sedment-el-Gebel, with scarabæi of Amenhotep II. and Thotmes III. L. 8⅞ in.

University Coll: Edwards Col.

38 SPOON, the handle formed of two figures of Bes facing each other, and holding a papyrus stalk, the flower of which is between their faces. Inlaid with green paint. Found in the same tomb as No. 37, at Sedment-el-Gebel. L. 7 in.

University Coll: Edwards Col.

39 HAWK. Wood. H. 2 in.

W. Rome, Esq.

40 HAWK. Gold eyes. Mother of emerald. H. 1⅝ in.

H P

41 PORTION OF SCARAB. Lapis lazuli. L. 3 in.

H W

42 LIBATION VASE of Nesi-chensu. 2½ in.

H P

43 LIBATION VASE of Nesi-chensu. 2½ in.

F G

44 LIBATION VASE of Nesi-chensu. 2½ in.

H W

45 FIVE LIBATION VASES of Nesi-chensu. 2½ in.

M

46 TWO AMPHORA-SHAPED VASES. Alabaster. 3⅛ in. and 3 in.

ONE VASE. Onyx. ⅞ in.

H W

46a FIGURE OF PTAH as a pigmy, holding a cithern. Wood. 2 in.

H W

47 PART OF A RING. Lotus flower pattern. Blue glass inlaid with gold. 1 in.

H W

47a CYNOCEPHALUS APE, crowned with moon-disk and uræus, a pectoral on the breast, seated on a palm-leaf capital, the colonette is broken off. Black basalt. H. 3¾ in.

H W

48 DAGGER, handle inlaid with ivory and wood. Bronze. L. 13 in.

H W

49 DAGGER, with a circle of ivory on the handle, partly broken away; the blade has a broad rib up its whole length, and the shoulder terminates in ducks' heads upon each side. From Drah Abu'l Neggah. Bronze. L. 12½ in.

H P

50 DAGGER, with flattened rounded pommel, plated with gold, the grip of silver extending down the edges of the blade and upwards in four arms with gold studs; leaf-shaped blade, of yellow bronze, of lozenge section. L. 12¼ in.

The Baroness Hirsch.

51 DAGGER, handle inlaid with ivory and mother-of-pearl. Bronze. L. 11¼ in.

M G

52 DAGGER, pierced handle, inlaid with ivory. Bronze. L. 15½ in.

M G

53 DAGGER, the blade ornamented on both sides with flying bird and papyrus. From Tel-el-Amarna. Bronze. 12 in.

Walter L. Nash, Esq.

54 AXE HEAD; the ornamentation, a dog attacking a gazelle, in open-work. Bronze. XVIIIth Dynasty. L. 4¼ in. Belonging to Sir John Evans.

55 AXE HEAD, bearing the cartouche of King Ka-mes. Bronze. XVIIth Dynasty. H. 6 in. Belonging to Sir John Evans.

56 SPEAR HEAD. A bronze moulding at the end of the socket is ornamented with a pattern and the cartouche of Ka-mes in gold inlay. The blade bears a band of inscription in hieroglyphs in laudation of the king, together with a representation of a hawk-headed lion having his paw on the figure of a prostrate foe. Ka-mes was a King of the XVIIth Dynasty, the husband of Queen Ahhotpou; it was with her mummy that the daggers represented in Frame 24 were found. (See *Archæologia*, Vol. LIII.) Bronze. XVIIth Dynasty. Length of blade, 12$\frac{5}{16}$ in.; of the socket, 9⅝ in. Belonging to Sir John Evans.

57 A NECKLET, consisting of 25 conventional lotus flowers. Stamped gold.

University Coll: Edwards Col.

58 TWO BRACELETS; strings of beads of carnelian, amethyst, lapis lazuli, crystal, &c.; blue faïence ring of Amenhotep III.; penannular rings in carnelian, &c.; gold earrings, &c.

University Coll: Edwards Col.

59 STRING OF EGYPTIAN GLASS BEADS. Found at Thebes, in Bœotia.

H W

60 URÆUS. Gold. H. ½ in.

F P

61 RING, with revolving bezel with the name of Amenhotep I. Gold. D. 1¼ in.

Liverpool Museum.

62 PECTORAL, figures of goddesses stamped on. Gold. H. 1 in.

F P

Case E.

1 MONKEY, seated. Faïence. H. 3⅛ in.
Walter N. Nash, Esq.

2 CYNOCEPHALUS APE, seated, holding a young one. Blue faïence. H. 4⅛ in.
H W

3 CYNOCEPHALUS APE, seated. Glazed ware. H. 3⅛ in.
F P

4 APE, seated. Blue faïence. H. 1⅝ in.
M

5 FIGURE OF MAN, with monkey's head. Blue faïence. H. 2½ in.
F P

6 APE, seated, holding utchat. Green glaze faïence. H. 1¾ in.
F P

7 SECHET, seated upon a throne, with a bronze mask on her face. Blue faïence. Bubastis. H. 10 in.
H P

8 UPPER PORTION OF SECHET. Blue faïence. Roman period. H. 4¾ in.
H W

9 BES, standing on a lotus flower. Green faïence. XXIInd Dynasty. H. 5⅞ in.
H W

10 QUADRUPLE BES. Green faïence. H. 1¼ in.
F P

11 BES, standing, with cornice and plumes on his head. Bubastis. Blue faïence; has been gilded. H. 1½ in.
H P

12 BES, squatting, with hands upon his knees. Bubastis. Blue faïence. H. 1$\frac{1}{16}$ in.
H P

13 HEAD OF BES, from a vase. Blue and yellow faïence. Ptolemaic. H. 1¼ in.
F P

14 LION, *couchant*. Blue faïence, with yellow spots. Roman period. L. 3⅛ in., H. 1⅝ in.
F G

15 LION. Blue faïence. L. 3¼ in.
M

16 LION. Blue faïence. Kahun. XIIth Dynasty. L. 1¾ in.
F P

17 Lion, *couchant*. Blue faïence, yellow spots. Roman period. L. 3⅜ in., H. 1¾ in.

F G

18 Sphinx, wearing the Pschent, and holding a vase in front. Ptolemaic. Green faïence. H. 6¼ in., L. 7 in.

E

19 Ptah. Green faïence. H. 1⅝ in.

F P

20 Ȧmen-Rā. Inscription on back. Green faïence, has been gilded. Saitic period. H. 5½ in.

W. Rome, Esq.

21 Nefer-atmu, walking, usual head-dress of lotus flowers. Green faïence, tunic, head-dress and plumes are blue. H. 4 in.

H P

22 Nefer-atmu, standing upon a lion. Yellow faïence. H. 4 in.

H P

23 Nefer-atmu, the feet of the god, standing on a lion. Bubastis. Blue faïence. H. 1¼ in.

H P

24 Anhour, wearing short beard and wig, with two tall plumes and disk, also a long garment. Green faïence. H. 1½ in.

H P

25 Shu, kneeling upon his right knee, raising up the disk. Blue faïence. H. 2¼ in.

H P

26 Shu, wearing the plume on his head. Blue faïence. Ptolemaic. H. 2¼ in.

M

27 Shu, supporting the solar disk. Blue faïence. H. 1⅞ in.

F G

28 Sechet or Menhit, seated on throne, which is supported by winged hawks. An ānch at the back of the throne. Blue faïence. H. 3¾ in.

M

29 Sechet, with a seated cat upon her head, lower part missing. Blue faïence. Dér-el-Bahari. H. 2½ in.

H P

30 Bust of Sechet. Blue faïence. Faded. H. 2½ in.

F P

31 Bast, standing. Blue faïence. H. 2¼ in.

F P

32 Sechet, seated, holding a sistrum. Blue faïence. H. 2⅝ in.

F G

33 SECHET, seated upon a throne. Blue faïence. Thebes. H. 1 11/16 in.
H P

34 SECHET, seated. Green faïence. Saitic. H. 2⅛ in.
H W

35 BAST, with double feathers. Blue faïence. H. 1⅞ in.
F P

36 SECHET, lioness-headed, wearing a disk with uræus in front, draped, holding the sceptre with her left hand, and an ānch in her right. Blue faïence. H. 4½ in.
F G

37 THOTH, ibis-headed, large head covering, arms pendant. Blue faïence. H. 4¾ in.
H P

38 THOTH. Green faïence. Ptolemaic. H. 5⅜ in.
W. Rome, Esq.

39 THOTH, naked, with large wig, arms pendant the toes of his feet are jackal-headed. Beak is broken off. Pale blue faïence. Ptolemaic. H. 5½ in.
M

40 THOTH, walking, with the head of an ibis and large wig, tunic round its loins. Whiteish faïence, faded blue. H. 4¾ in.
F G

41 THOTH. Blue faïence. H. 4¾ in.
M

42 THOTH. Blue faïence. New Empire. H. 2¾ in.
H W

43 THOTH. Black faïence. H. 3⅜ in.
F P

44 THOTH, holding the utchat or sacred eye, the legs and pedestal are modern restoration. Blue faïence. H. 5½ in.
M

45 HAWK-HEAD HORUS. Blue faïence. XXVIth Dynasty. H. 4 in.
F P

46 HAWK-HEADED HORUS, seated. Green faïence. H. 2¼ in.
F P

47 FIGURE OF A KING, walking. Green faïence. H. 3½ in.
F P

48 HEAD OF A MAN, with black patches of hair, apes on his shoulders. Blue faïence. H. 1¾ in.
M

49 Upper part of the Figure of a Functionary. Blue faïence. H. 2¾ in.
F P

50 Isis nursing Horus. Brownish-green faïence. H. 4⅜ in.
J. Travers Smith, Esq.

51 Isis nursing Horus. Blue faïence. H. 5¾ in.
M

52 Bust of Isis. Green faïence. XXVIth Dynasty. H. 3 in.
F P

53 Isis nursing Horus, wearing the crown of Lower Egypt. Steatite, shows traces of having been coloured. Saitic. H. 3⅞ in.
W. Rome, Esq.

54 Isis, seated, with fish on her head. Blue faïence. XXVIth Dynasty. H. 3 in.
H W

55 Isis nursing Horus. Blue faïence. H. 2⅝ in.
T W

56 Bust of a Figure of Isis. Blue faïence. H. 2⅝ in.
F P

57 Head of Isis. Pale blue faïence. H. 2 in.
F P

58 Bust of Isis. Green faïence. H. 1¼ in.
F P

59 Isis nursing Horus. Green faïence. Ptolemaic? H. 1⅝ in.
M

60 Hathor, cow-headed. Green faïence. H. 1¾ in.
F P

61 Triad of Isis, Harpacrat and Nephthys, walking hand-in-hand. Green faïence. H. 1 in.
H P

62 Triad of Isis, Harpacrat and Nephthys. Green faïence. Thebes. H. 1 in.
H P

63 Ptah-Patak. Green faïence. XXVIth Dynasty. H. 3½ in.
F P

64 Ptah-Seker-Ausar, scarab on his head and serpents hanging from his mouth, with Isis on his back. Blue faïence faded. Thebes. H. 2½ in.
H P

65 Ptah-Seker-Ausar, holding a figure of Ptah in front. Blue faïence. Chebin-el-Kanatah. H. ¾ in.
H P

66 Ptah-Seker-Ausar. Blue faïence. Bubastis. H. 3 in.
HP

67 Ptah-Seker-Ausar, standing, with a winged Bast behind. Blue faïence. XXIInd Dynasty. H. 2 in.
HW

68 Ptah-Seker-Ausar, standing upon crocodiles, with Isis on the reverse, and Isis and Nephthys on either side. Green faïence. XXIInd Dynasty. H. 2 in.
HW

69 Ptah-Seker-Ausar, standing upon crocodiles, with a winged Isis on the reverse, and a figure of Nephthys and Isis on either side. Green faïence. XXIInd Dynasty. H. 1⅞ in.
HW

70 Thoueris, hippopotamus-headed, with a black wig, standing with the emblem of the "Buckle" in front of her legs, with tail of a crocodile. Blue faïence. H. 3½ in.
FG

71 Thoueris. Green faïence. H. 4 in.
M

72 Taurt. Pale green faïence. New Empire. H. 2½ in.
HW

73 Thoueris or Taurt. White faïence, with yellow head-dress. XVIIIth Dynasty. Thebes. H. 1½ in.
HP

74 Thoueris or Taurt. Blue faïence. H. 2⅛ in.
HP

75 Nehebka. Blue faïence. H. 1½ in.
FP

76 Khnemu, ram-headed. Green faïence. Thebes. H. 1⅒ in.
HP

77 Khnemu, similar. Pale blue faïence. H. 2¼ in.
HP

78 Khnemu, similar. Grey-green faïence. XXXth Dynasty. H. 1 in.
FP

79 Anubis, jackal-headed. Blue faïence. H. 1½ in.
HP

80 Rā, hawk-headed, wearing pschent. Light green faïence. H. 1¼ in.
HP

81 I-em-hetep. Green faïence. Ptolemaic. H. 1¼ in.
TW

82 CROCODILE. Blue faïence, ornamented with green spots. Roman period. L. 5½ in., H. 1¾ in.

F G

83 CROCODILE, wearing plumes (lost). Inscribed with the name of Amen-Rā. Green faïence. L. 8¼ in.

H W

84 CROCODILE. Burnt brown faïence. L. 2⅝ in.

F P

85 CROCODILE. Blue faïence. Ptolemaic. L. 2⅛ in.

M

86 ORYX, emblem of Ptah-Seker. Blue faïence. Bubastis. H. 1⅛ in. by 2¼ in.

H P

87 HARE. Faded green faïence. XXVIth Dynasty. L. 1¾ in.

H W

88 RAM. Green faïence. L. 1⅛ in.

F P

89 RAM. Blue faïence. H. 1¾ in.

M

90 CAT AND SIX KITTENS. Green faïence. H. 1 in.

F P

91 FROG. Crumb ware. Blue faïence. Kahun. XIIth Dynasty. H. ¾ in.

F P

92 COW. Blue faïence. XVIIIth Dynasty. H. ¼ in.

F P

93 COW. Yellow faïence. XVIIIth Dynasty. H. ⅜ in.

F P

94 FORE-PARTS OF BULLS, joined. Drab faïence. XXXth Dynasty. L. ¾ in.

F P

95 HAWK. Faded green faïence. H. 1¼ in.

H W

96 IBIS. With a small figure of the goddess Maāt in front. Blue faïence. XXVIth Dynasty. H. 1 in.

H W

97 HEAD OF AMEN. Green faïence. H. 1½ in.

F P

98 PTAH-PATAK, head of. Green faïence. H. 1¼ in.

F P

99 HEAD OF HORUS. Green faïence. H. ¾ in.

F P

100 Head of Hathor. Green faïence. H. 1½ in.
F P

101 Head of a Doll, with holes for hair. Blue and black faïence. H. 1 in.
F P

102 Head of a Figure. Green glazed steatite. H. ⅝ in.
Sir George Curtis Lampson.

103 Forepart of a Lion Green faïence. H. 1½ in.
F P

104 Lion's Head. Green faïence. XXVIIIth Dynasty. H. 1¼ in.
H W

105 Dwarf, holding a dog. Blue faïence. Roman period. H. 2½ in.
M

106 Monster, a lion with ibex horns. Green faïence. Ptolemaic. L. 2½ in.
M

107 Seven Figures. Blue and yellow faïence. Roman. H. ¼ in. to ⅞ in.
F P

108 Crocodile, ram-headed. Blue faïence. Roman. H. 1½ in. by 4½ in.
F G

109 Sistrum. A portion with head of Hathor, and an inscription on the handle. Blue faïence, faded. XXIIIrd Dynasty. H. 9½ in.
H W

110 Sistrum, upper portion. Green faïence. H. 7⅛ in.
M G

111 Sistrum, head of Hathor. Green faïence. XXVIIth Dynasty. H. 2½ in.
F P

112 Sistrum, upper part with the head of Hathor. Blue faïence. Belbeis. H. 5½ in.
H P

113 Sistrum, portion with handle. Blue faïence. H. 6¾ in.
J. Travers Smith, Esq.

114 Sistrum, with handle, upon which is inscribed the name and titles of Amasis II. Blue faïence. Belbeis. XXVIth Dynasty. H. 10½ in.
H P

115 Head of Hathor, from a sistrum. XVIIIth Dynasty. H. 1¾ in.
M

116 Vase, with small handle on each side. Blue faïence, with black ornamentation. Gurob. XVIIIth Dynasty. H. 6 in.

K

117 Bowl, with two spouts, for straining wine (?). Found at Thebes. Blue faïence. New Empire. H. 5¼ in., D. 5¾ in.

H W

118 Head of a Goat, which has formed a support to a bowl. Earthenware, coloured blue. Tell-el-Amarna. XVIIIth Dynasty. H. 2¾ in.

H P

119 Three Architectural Mouldings. Tell-el-Armana. Green faïence. XVIIIth Dynasty.

H W

120 Vase, with small handle on each side; only one remains. Green glazed earthenware; has been burnt. Saitic period. H. 5⅛ in.

H W

121 False-necked Globular Vase. Faded blue faïence. New Empire. H. 3¾ in.

H W

122 Vase, of conical form, with handle at the side. Green faïence. Ptolemaic. H. 7⅝ in.

M

123 Portion of a Capital. Blue faïence. Ptolemaic period. H. 4⅝ in.

H W

124 Vase, basket-shaped. Blue faïence. H. 1½ in. by 3 in.

H W

125 Patera. Blue faïence. Roman period. D. 6¾ in.

M

126 Fragment of a Base, with a row of vertical leaves round the edge. Blue faïence. Roman period.

H W

127 Figure of a Man playing the Harp. Blue faïence. H. 1⅝ in.

H W

128 Patera. Blue faïence. Roman period. H. 1½ in., D. 6½ in.

H P

129 Bowl. Blue faïence. Roman. D. 6 in. by 2½ in.

H W

130 Vase. Blue faïence. Late Roman period. H. 9½ in.

H W

131 Vase. Green glazed faïence. Late Roman. H. 5¼ in.

H W

132 Vase and Cover. Decorated with ornamental bands in green. Yellow glazed faïence. Late Roman. H. 4 in.
H W

133 Vase. Green glazed faïence. Late Roman. H. 2¾ in.
H W

134 False-necked Vase. Blue faïence. XVIIIth Dynasty. H. 2¾ in.
F P

135 Measure, in the form of a cup, with a ring handle. Ptolemaic. Thebes. Greenish faïence. H. 3 in., D. 3½ in.
H P

136 Capital. Blue faïence. XVIIIth Dynasty. Gurob. H. 1¾ in.
F P

137 Vase, with globular base, and three handles. Blue faïence. Saitic. H. 6 in.
M

138 Vase, situla-shaped, with two holes for handles. Green faïence. XXVIth Dynasty. H. 2 in.
H W

139 Stamp. At top, Anubis seated below nine captives. Blue glass paste. L. 2¾ in.
M

140 Kohl Vase, with cover. Blue faïence. Thebes. XVIIIth Dynasty. H. 1⅞ in.
H P

141 Painter's Pallet, with four cups for colours. Blue faïence. 3 in. by 2¾ in.
F G

142 Cup, on a stand. Blue faïence. Ptolemaic. H. 2⅞ in.
M

143 Portion of a Throne, with decoration in relief. Blue faïence. Ptolemaic. H. 4¾ in.
M

144 Model of a Table of Offerings. Blue faïence. Ptolemaic period. H. 2¾ in., L. 3½ in.
H W

145 Stand, decorated in relief with three female figures in white. Blue faïence. Roman period. H. 3½ in.
H W

146 Unguent Jar. Blue faïence. Roman period. H. 2⅝ in.
H W

147 Portion of a Rhyton. Originally blue faïence. H. 3¼ in.
H W

148 Jug-shaped Vase, with black ornamentation. Faded green faïence. H. 3¾ in.
H W

149 Pilgrim's Bottle. Black earthenware. Roman period. H. 4¾ in.
H W

150 Vase, with three small ring handles, one missing. Pink glazed faïence. Late Roman or Arab. H. 4⅜ in.
H W

151 Vase or Jar. Brownish yellow glazed ware. Late Roman. H. 4¼ in.
H W

152 Kohl Vase, composed of nine cylinders bound together. Blue faïence. XXIInd Dynasty. H. 4in.
H W

153 Elongated Vase, with rounded base. Blue faïence with black ornamentation. New Empire. H. 5¼ in.
K

154 Box, of rectangular shape. Blue faïence. L. 3½ in. by 1¼ in.
H P

155 Fragment, with the name of Queen Nefer-neferu-aten Neferti-iti, wife of Khu-n-aten. Blue faïence. XVIIIth Dynasty.
M

156 Piece of white glazed Earthenware, inlaid with blue and yellow. XXth Dynasty. L. 4¾ in., W. 3 in.
M G

157 Tile, for inlay, with the cartouches of Seti II. Light blue faïence. XIXth Dynasty. 2¾ in. square.
M

158 Cylinder. Blue faïence. XXVIth Dynasty. H. 1½ in.
H W

159 Cylinder. Blue faïence. XXVIth Dynasty. H. 2 in.
H W

160 Medallion. On one side, in relief, is a symbolic eye, on the other, the head of Bes. Green faïence. Ptolemaic. D. 3 in.
H W

161 Portion of fluted Bowl. Blue faïence. New Empire. H. 1½ in.
H W

162 Plaque, with the head of Hathor, in relief. Faded blue faïence. Saitic period. H. 3 in.
H W

163 Lamp feeder, globular form. Blue faïence. Roman. H. 2¼ in.
H W

164 Vase, with spout. Blue faïence. Roman period. H. 2 in.
M

165 Fragment of a Vase or Stand, with two Cupids in relief. Faded blue faïence. Roman period. H. 2¾ in.
H W

166 Portion of a Capital. Blue faïence. Ptolemaic period. H. 1½ in.
H W

167 Portion of a Vase, decorated with figures in relief. White faïence. Ptolemaic. H. 5¼ in.
H W

168 Portion of a Throne (?), with the head of Bes and lions. Faded blue faïence.
H W

169 Male Figure, probably portion of a group. Faded blue faïence. Second century A.D. H. 2¾ in.
H W

170 Vase, pear-shaped, neck broken off. Green glazed faïence. H. 3¾ in.
H W

171 Bowl, decorated with animals, birds, fishes and flowers, in relief. Blue faïence. XXIInd Dynasty. D. 5¼ in.
E

172 Aryballos. The neck is supported with two heads of the Oryx, with New Year's wishes on the bands on the sides. Originally a pale green. H. 6 in.
S. E. Kennedy, Esq.

173 Small Bowl. Blue faïence. Ptolemaic. D. 3¾ in.
M

174 Aryballos, oblate and compressed, with convex sides, slender neck, below which is a collar moulded upon it. Upon the broad bands on each side of the neck is inscribed "Wishes for a happy new year." Attached to the neck are handles in the form of cynocephali. Green faïence. Saitic. Dêr-el-Bahari. H. 6½ in., D. 5 in.
H P

175 Aryballos. Similar. Pale blue faïence. H. 5½ in.
M G

176 Vase of elongated form, and rounded base. Green faïence. Ptolemaic period. H. 3¾ in.
H W

177 VASE, pear shaped, round the shoulder is a line of hieroglyphics, which do not read. Blue faïence. Ptolemaic. H. 2¾ in.

H W

178 VASE, of amphora shape. Blue faïence. Ptolemaic. H. 2½ in.

H W

179 PORTION OF STATUETTE OF RUDAMEN. Green faïence. XXVIIIth Dynasty. H. 3 in.

F P

180 CIRCULAR PLAQUE, with spider-web ornament. Blue faïence faded. D. 2½ in.

Liverpool Museum.

181 TILE FOR INLAYING, a crowned human-headed lion, with wings. Blue ground. Glazed faïence. Size 2⅜ in. square. Koptos.

F P

182 DUCK. Blue faïence. Ptolemaic period. L. 2⅜ in.

H W

183 SMALL POT, containing the remains of scent. Roman period. D. 1⅞ in., H. ⅞ in.

M

184 VASE FOR OINTMENT. Blue faïence. H. 1⅛ in.

M

185 VASE FOR OINTMENT. Blue faïence. H. 1 in.

M

186 PORTION OF COLUMN. Blue faïence. Ptolemaic period. H. 5⅝ in.

H W

187 PATERA. Blue faïence. Roman period. D. 6½ in.

M

188 VASE FOR OINTMENT. Blue faïence. Roman. H. 1⅜ in.

H W

189 CUP. Light blue faïence. D. 2¾ in.

H W

190 CUP. Green faïence. D. 3½ in.

F P

191 PATERA. Blue faïence. D. 6½ in.

M

192 PATERA. Blue faïence. D. 6½ in.

M

Top Shelf.

1 Head of a Woman. The flesh white, the hair painted black, the eyes are glass. H. 8 in.

H W

2 Head of a Woman. The flesh is white, the hair, which descends in ringlets over the breast, with a line of curls round the forehead, is painted black, the eyes are painted. H. 10¼ in.

M

3 Head of a Bearded Man. The flesh is painted red, the hair black, the eyes are glass. H. 9 in.

M

4 Head of a Woman. The flesh is white, the hair is black, the eyes are painted, the lips tinted red; she wears a wreath, painted rose colour. H. 7½ in.

H W

5 Head of a Woman. The flesh is painted the natural colour, the lips are tinted, the hair, which has small curls round the forehead and bands behind, is black, the eyes are glass. H. 12 in.

H W

6 Head of a Girl. The flesh is white, the hair is black, the eyes are painted. H. 8½ in.

H W

7 Head of a Man. Face and hair gilt, glass eyes. H. 9½ in.

H W

8 Mask of a Bearded Man. Pale-coloured flesh, the hair is black, the eyes are painted. H. 7¼ in.

M

9 Head of a Boy. Flesh painted red, the hair is black, the eyes are glass. H. 11½ in.

M

10 Mask of a Young Man. Pale flesh colour, the eyes are painted, the hair is black. H. 7¼ in.

M

11 Head of a Man. Cartonage. From a mummy case. Ptolemaic. H. 13½ in.

H P

The above, except No. 11, are in plaster. They date from the 1st and 2nd Centuries, and are said to come from Meir, in Upper Egypt. It is also stated that some have been found at Melaui and Balansoureh, both in Upper Egypt.

Paintings over the Mantelpiece.

1 A Harper, bands of ornamentation above and below. Painted in tempera on stone. From a tomb at Thebes. Late XVIIIth or XIXth Dynasty. H. 22¾ in.

Ralph Bankes, Esq.

2 Portrait of a young Man. White robe crossed with a purple band. Painted in wax on wood. H. 15 in.

K

3 Cast in bronze of a Head, from the original, in green basalt, in the Berlin Museum (Berlin Catalogue, 12500). H. 8¼ in.

H W

4 Portrait of a Woman wearing a necklace and ring-earrings, hairpin; the robe purple. Painted in wax on wood. H. 14 in.

K

5 Portion of Scene from a tomb of an Egyptian official of the XVIIIth Dynasty in Syria; executed by a Phœnician artist in imitation of Egyptian work. L. 18½ in., H. 7½ in.

K

6 Portrait of a Bearded Man. H. 12¼ in.

T W

7 Portrait of a Woman wearing a golden wreath, necklets and pearl pendant earrings, red dress. Painted in wax on wood. H. 13½ in.

K

8 Portrait of a Bearded Man in white tunic crossed by a band with gold ornaments, and purple robe. Painted in wax on wood. H. 15½ in.

M

9 Portrait of a Woman with necklace and ball earrings, dark red dress. Painted in wax on wood. H. 14½ in.

University Coll: Edwards Col.

10 Trial Piece of an artist in inlaying precious stone in wood; fifty-three various hieroglyphs and objects carved in a wooden slab and inlaid with coloured stones, each named, agate (*khenem*), carnelian (*herdes*), green felspar (*neshnes*), lazuli (*khesbed*), &c. Name of Setyl at end. L. 15 in., H. 9½ in.

K

11 Portrait of a Woman wearing double pendants, gold necklace, robe purple. Painted in wax on wood. H. 14 in.

F P

12 Copy of the Picture of Geese, from the tomb of Nefermaat, at Meidum. IVth Dynasty. Copied by Mrs. Goodison. L. 61 in., H. 9 in.

Mrs. Goodison.

Nos. 2, 4, 6, 7, 9, 11, were found by Professor Petrie in excavations at Hawara.

13 Copy of the Portrait of a Lady called Aline, found on her mummy at Hawara, together with the mummies of her husband and children; of these some have painted portraits, others masques in plaster. 2nd century A.D. (See "*Antike Denkmäler herausgegeben vom Kaiserlich Deutschen Archæologikher Institut.*" Chromo lithograph by Rudolf Steinbock, Berlin H. 15½ in.

Royal Berlin Museum.

14 FRAME OF TEXTILES.

1. Square panel of woven tapestry in variously coloured fine threads. Within a scarlet frame is a demi-figure of Hermes holding the caduceus in one hand and a purse in the other. Round his head is a nimbus. His name is indicated in Greek characters, E. P. M. H^{C}. From Akhmîm. Roman period. 1st century A.D. 6½ in. square.

2. Fragment of woven tapestry in different coloured wools. It probably represented a figure of Orpheus. 1st century A.D. 7 in. by 4¾ in.

3. Square panel of woven tapestry in various colours, in the centre of which is a demi-figure of Apollo with his lyre. Part of his name is indicated in Greek characters at the side of the nimbus. 1st century A.D. From Akhmîm. 6 in. square.

4. Square panel of woven tapestry, upon which is the head of a youth wearing a tunic and shoulder roundels. Roman period. 1st or 2nd century A.D. Akhmîm. 8½ in. by 8 in.

5. Square panel of woven tapestry in variously coloured wools, representing the head of a woman. Roman period. 1st or 2nd century A.D. Akhmîm. 8½ in. square.

6. Square panel (fragmentary) of tapestry in variously coloured wools of fine threads, in the centre of which is a partridge and a tree. Roman period. 1st to 2nd century A.D. Akhmîm. 8½ in. square.

7. Square panel of woven tapestry, representing a quail (?). The panel is stitched on to a piece of plain linen. Roman period. 1st to 2nd century, A.D. 7½ in. square.

South Kensington Museum.

(The above are exhibited as examples of the technical method of more ancient times.)

Frame 15 FRAGMENT OF A PAINTED FRESCOE from a Mastaba or tomb, supposed to date from the reign of Senfru. IIIrd Dynasty. Medûm.

South Kensington Museum.

Frame 16 PIECE OF ORNAMENTED COLOURED WOOD, in the form of a pylon; probably one of the ends of a hawk box. Ptolemaic. H. 13½ in. by 10 in.

South Kensington Museum.

Frame 17 DOOR OF A CABINET, upon which is painted the figure of a seated woman and Jackal. It is interesting as showing the manner of fastening on the bolts. Wood, painted in distemper. H. 15 in. by 11 in.

South Kensington Museum.

Frame 18 SQUARE PANEL OF WOVEN TAPESTRY in various colours. In the centre is a medallion representing a man on horseback, with a hare beneath. The panel is sewn on to a piece of fringed linen. Roman period. 1st to 4th century A.D. 17½ in. square.

South Kensington Museum.

(This also is exhibited as showing a more ancient technique.)

Frame **19** TABLET OF NESIKHONSU. Wood painted. XXIst Dynasty. H. 16 in
University Coll: Edwards Col.

Frame **20** FRAGMENT OF A FRESCOE from a Mastaba or tomb. IIIrd Dynasty From Medûm.
South Kensington Museum.

Frame **21** MUMMY WRAPPING, a portion of the covering of a Græco-Egyptian mummy, with a portrait of a female dressed conventionally, with various amulets depicted upon it. A large scarab over the head, and gods arranged on on its sides. Linen. Ahmîm. 1st century A.D. H. 3 ft. 10 in. by 2 ft. 10 in.
H P

Frame **22** TWO SHEETS OF CHROMOLITHOGRAPHS representing the jewellery, &c., found by M. de Morgan at Dashour, 1894.

Frame **23** TWO SHEETS OF CHROMOLITHOGRAPHS representing the jewellery found by M. de Morgan at Dashour, 1894.

Frame **24** A DRAWING OF THREE DAGGERS, from the Ghizeh Museum. The originals were found in the mummy of Queen Ah-hot-pou (of the XVIIth Dynasty), the mother of Aahmes, the first King of the XVIIIth Dynasty.

Frame **25** A DRAWING OF THREE TILES, from wall decoration at Tell-el-Amarna discovered by Professor Petrie.

Frame **26** A DRAWING OF A BOWL. The inscription contains a cartouche of Ramses II. The original is in the British Museum.

Frame **27** A DRAWING OF FIVE HEADS from tiles modelled in relief and painted, from the Pavilion of Ramses III., at Tell-el-Yaoudeh, in the Delta. The originals were acquired by the late Rev. Greville Chester for the British Museum.

Frame **28** A DRAWING OF A VASE, of Naucratis pottery, from the Athens Museum.

Frame **29** A DRAWING OF TWO HIPPOPOTAMI, found in a tomb of the XIth Dynasty, from Ghizeh Museum.

Frame **30** A DRAWING OF POTTERY AND GLAZED SCHIST, from Ghizeh Museum. It contains a representation of the celebrated Ushabti figure of the XXth Dynasty.

Frame **31** A DRAWING OF A PAINTED VASE, in which was deposited the mummy of an Ibis. The original is in the Ghizeh Museum.

Case F.

WOOD.

1 Figure of a Priest, or functionary wearing a round, short wig, and a full fronted tunic round his loins. Wood. Sakkarah. VIth Dynasty. H. 12 in.

H P

2 Hawk, with disk, in the attitude of "hovering." Roman period. Wood. Painted. H. 6 in.

J. Travers Smith, Esq.

3 Figure of a Priest, or functionary with shaven head, wearing a tunic, with a full fronted tunic round his loins. Wood. Sakkarah. VIth Dynasty. H. 12 in.

H P

4 Head of a Hawk. Wood. H. 1⅜ in.

F P

5 Couchant Lion. Wood. L. 3¼ in.

F P

6 Crocodile. Wood. L. 3¾ in.

F P

7 Figure of a Man, standing, holding baskets (?) in his hands. Wood. XXth Dynasty. H. 5¾ in.

F G

8 Wooden Statue, found in the tomb of Prince Emsah, together with the soldiers now in the Gizeh Museum. Assiout. XIIth Dynasty. H. 25 in.

M

9 Figure of Ara, a lady of the house of Pepi, wearing a large full dress. Wood. VIth Dynasty. H. 7¾ in.

F G

10 Anupt, seated with atef crown, and bow and arrow. Wood. H. 1¼ in.

H P

11 Anpu. Wood. Illahun. H. 1½ in.

F P

12 Anupt. This goddess, a form of Hathor, probably symbolized the Dawn or the Evening Twilight, and is a feminine form of Anubis. Figure standing, jackal-headed, with long head attire, a garment reaching to her ankles, holding in front of her a "tat." Plinth behind, which is perforated. Dark coloured wood. Sakkarah. H. 2½ in.

H P

13 FIGURE OF A FUNCTIONARY, standing, wearing a short black curly wig, clad in drapery of flax linen over his shoulders, and tunic of coarser material. Sakkarah. VIth Dynasty. H. 11 in.

H P

14 APUAT, kneeling, with right hand raised to the eye. Ebony. H. 2¼ in.

M G

14b ANUPT. Ebony. H. 1¾ in.

M G

15 OSIRIS. Wood. H. 2¾ in.

F G

16 CAT. Wood. Illahun. XIIth Dynasty (?) H. 1 in.

F P

17 FIGURE OF A BAKERESS, kneeling, kneading dough upon an oblong stone. Wood. Ahmîm. VIth Dynasty. H. 7 in.

H P

18 KOHL POT, 5 tubes, inscribed with the name of the scribe Atef, and the medicine for the eye disease called dapet. Wood. H. 3½ in.

F G

19 HEAD OF A VULTURE. Hawara. Wood, glass eyes. L. 3½ in.

F P

20 HITTITE HARPER. Gurob. XIXth Dynasty. Wood. H. 1½ in.

F P

21 FIGURE OF A FUNCTIONARY. Wood. H. 10½ in.

Walter L. Nash, Esq.

22 HEAD OF A LIONESS. Wood, gilded. H. 1¼ in.

F P

23 FIGURE. "Royal offering to Osiris," the great god for the Kā of (the lady) Taiā. Wood. H. 9½ in.

24 FIGURE OF A LADY OF THE HOUSE HENUTTAUI, on a pedestal, wearing a large wig, with gilded collar on her breast. There is a Suten-ta-hetep dedication on the pedestal. XVIIIth Dynasty. Hard wood. H. 11 in.

F G

25 UPPER PART OF THE FIGURE OF A MAN HOLDING A STICK. Probably XIIth Dynasty. Wood. 3¼ in.

M

26 PART OF THE HANDLE OF A SPOON, formed of the head of a goddess. Wood. H. 3⅜ in.

F P

27 FIGURE OF A MAN carrying a Vase upon his back, which has been used for Kohl. Wood. XVIIIth Dynasty. H. 8½ in.
Liverpool Museum.

28 DRAUGHTSMAN, with head of a lion. Wood. Thebes. H. 1 in.
H P

29 DRAUGHTSMAN, with the head of a lion. Wood. Thebes. XVIIIth Dynasty. H. 1½ in.
H P

30 FIGURE OF A BOY, named Amenhetep, made by his father Nefer and his mother Mes. Wood. XVIIIth Dynasty. H. 10½ in.
Liverpool Museum.

31 FIGURE OF A BOY, named Neb-res, made by his father Nefer and his mother Mes. Wood. XVIIIth Dynasty. H. 10½ in.
Liverpool Museum.

32 SMALL HEAD OF MUMMY CASE. Face gilded, beard and wig painted black. Wood. H. 7 in. by 8½ in.
M

33 WOODEN BOX, or Casket, with a sliding lid, intended to hold some object for the toilet. Gebalayn. (1507). H. 2 3/16 in. by 1 1/16 in.
H P

34 FIGURE OF OSIRIS, with pedum and flagellum. Wood. H. 7 in.
K

35 HAWK, from Thebes. Wood painted. H. 8½ in.
Rev. Herbert Wilson.

36 A PAIR OF CASTANETS, with Hathor head, lotus column, and hand pierced. Ebony. L. 6¼ in.
T W

37 CASTANETS. Two pairs, in the form of hands, carved with the head of Hathor upon a lotus flower. Upper Egypt. XVIIIth Dynasty (?). Wood. H. 4⅜ in.
H W

38 BOWL, with rams' heads at sides. Wood. D. 5½ in.
F P

39 HAWK, or Soul, human headed. Wood, painted. Thebes. H. 4¾ in.
H P

40 USHABTI of a high legal official at Thebes, named Māi, large wig, plaited beard, the eyes and eyebrows are of glass. It has a horizontal line of hieroglyphics and two vertical lines in front containing a version of the VIth Chap. of the Book of the Dead. Cut out of a fine hard wood. H. 16 in.
H P

41 Coffin, of the ushabti figure of Māi. Wood. XVIIIth Dynasty. H. 18 in. H P

42 Kohl Vase, in the form of a lotus flower column with square lid, and button for fastening. Wood. Ahmîm (1470). H. 2¾ in. H P

43 Bottle. Wood. H. 3 in. H W

44 Stamp, for marking bricks. Wood. VIth Dynasty. Sakkarah. H. 2½ in. H P

45 Model Dagger. Wood painted. Kahun. L. 12 in. F P

46 Pillow, inscribed "Guarded by Amon, my sepulchre, Neb Nuteru, second life." Wood.
Mrs. Goodison.

47 Stela of the Chief Scribe of the House of Amon T'Men-tefa-aukh. Wood, painted green on white ground. H. 9½ in. by 6 in.
Walter L. Nash, Esq.

48 Part of upper part of Pillow, decorated with figures of Bes. Wood. H W

49 Royal Cubit of the judicial functionary Nanay. XIXth–XXth Dynasty. Wood. L. 20⅝ in.
Liverpool Museum.

50 Label. Wood. 3 in.

51 Beard from a Mummy. Wood, inlaid with glass and gum. Gilt. T W

52 Box, in the form of Pylon, surmounted by hawk with disk and plumes. Painted wood. H. 25 in.
Walter L. Nash, Esq.

53 Figure of a Priest, with leopard skin over shoulder, flesh red, dress white. Wood. H. 6 in. M

54 Vulture. Roman period. Wood, painted. H. 5¾ in. H P

55 Model Hoe, Pick and Spade. Wood, spade with bronze blade. T W

56 Gazelle. 3 legs missing. Meir. Wood. L. 2¾ in. F P

57 Model of a Sepulchral Boat, carrying the coffin; behind it is the Ka; a man and woman upon each side, and three men to manage the boat. XIIth Dynasty. Meir. L. 20½ in.
HP

58 Female Figure, walking, carrying on her head a box inscribed, and holding in her right hand a duck, preceded by a calf. Inscription: "The Royal "Chief (or Treasurer), the intimate friend, the Chief, the Royal Prophet, "the justified Ouhapa." Found at Meir. VIth Dynasty. Wood, painted. H. 17⅝ in.
M

59 Toilet Box, in the form of a duck, the wings form the cover of it. Wood, painted. L. 6¼ in.
FG

60 Wooden Figure, feet wanting. XVIIIth Dynasty. Accacia wood. H. 10½ in.
Walter L. Nash, Esq.

61 Nephthys, figure kneeling upon a pedestal, wearing the usual head-dress, with the right hand up to the face, whilst the left is resting upon her knee. The flesh is coloured yellow. Upper Egypt. Wood, painted. H. 14¾ in.
HP

62 Uræus, crowned with disk. Wood, inlaid with porcelain. H. 2¾ in. HW

63 Figure of a Man. Wood. H. 15 in. FP

64 Head of Set, from a spoon. Wood. H. 2 in. FP

65 Figure of a Man. Wood. H. 9¾ in. FP

66 Hawk. Wood, painted in red, yellow and blue. M

67 Boat, with duck's head and outspread wings on the bow. Hawk's head at the stern. A canopy with seated figures, and a mast. A cartouche, with the prenomen of Thothmes III. on the side. Hard-wood, painted. L. 27 in.
Walter L. Nash, Esq.

68 Two Sailors from a large boat, one standing, the other sitting. Wood. M

69 Hawk, white with blue back. Der el Bahari. Wood. H. 7 in. HP

70 Nephthys, kneeling, weeping. Wood, painted. H. 11¾ in. M

71 Isis, kneeling, weeping. Wood, painted. H. 13 in.

M

72 Two Dowells. XIXth Dynasty. Wood.

M

73 Ushabti Box belonging to the "Singer of Amon Ta-neb-ma." Wood, painted. H. 11½ in.

T W

74 Wooden Vase, turned on the lathe. XIXth–XXth Dynasty. Wood. H. 3¾ in.

H W

75 Model of a Sepulchral Boat, carrying the coffin; behind it is the Ka; a man and two women in front; and men to manage the boat. Wood, painted. L. 32 in.

M

Case G.

All the objects in this Case are contributed by Dr. Fouquet, of Cairo.

1 Throne for a divinity. Supported on either side by a lion; on the back is a vulture with outspread wings; on either side, a uræus. Inscription on base: "Says the great lord of heaven, Harpakrat:—I give life, health and perfect "prosperity, together with a long and happy old age to Unnefer, son of "Ta-turt and of the lady Ta-du-tasar." (These names belong to the early part of the XXIst Dynasty.) Bronze. XXIst Dynasty. L. 9¼ in., H. 7½ in.

2 Throne of the child Khonsu, called Hapimanu. The back is rounded, formed by a vulture with outspread wings, the arms are supported by two standing lions. Bronze. L. 4½ in., H. 4¾ in.

3 Recumbent Lion. A handle placed on the back suggests the Assyrian weights, the style, however, is Egyptian, and the design may be compared with the lions represented in the tomb of Seti I. Bronze. L. 4¼ in.

4 Lion, walking. Formerly gilt, the base was hatched and the body pointed in order to hold fast the gold, which has fallen away under the influence of humidity. Bronze. H. 2¼ in.

5 Lion's Head. The mouth is open and the teeth exposed, the neck finishes with a ring. The rectangular plaque beneath shows several dulled points. Bronze. H. 2 in.

6 LION, seated. He holds between his paws a vase for offerings. Marble, encrusted with turquoises. H. 6 in.

7 VASE for offerings, with a lion standing beside it. The eyes of the animal are encrusted in white paste; the collar and the stripes on the haunches were encrusted with turquoises. Compare with No. 11, Case O. Steatite. H. 6¼ in.

8 RECUMBENT LION, the fore-paws crossed. Bronze. L. 8½ in.

9 CUP, with two recumbent lions on the edge. Bluish-green colour. Compare with Cups in Case M, Division xiv. Faïence. D. 5 in.

10 STATUETTE. Representing a man kneeling, and holding a Naos between his arms; within the Naos, a standing figure of Ammon, crowned with the two feathers. Schiste. XVIIIth Dynasty. H. 5½ in.

11 ISIS. The goddess is crowned with horns, and with the wings extended in front. Found at San-el-Hagar. Bronze. Saiitic. H. 8¾ in.

12 AMMON AND MAĀT, seated. The feathers of Ammon are missing. The resemblance existing between this work and No. 183 in the Ghizeh Museum (group made by order of Set I.) suggests that it is of the same period. Serpentine. XIXth Dynasty. H. 6½ in.

13 STATUETTE OF A WOMAN. She is represented standing, dressed in a tunic and wearing a wig, the curled tresses falling on her bosom. Inscribed: "Offered to Osiris, in order that he may bestow the funeral offerings to "Atef-irit-Maoules." Soft stone. XIXth Dynasty. H. 6½ in.

14 HEAD OF AMMON. Portion of a statue. The head-dress and feathers are apparently unfinished. Found at Thebes. Black granite. H. 8¼ in.

15 TOILETTE BOX FOR PERFUMES, in the form of a gazelle. Wood. XIXth Dynasty. L. 9 in.

Nos. 1-9 are from the find of Kom-es-Sabaa, the Lion's Hill, discovered by fellaheen in February, 1884. The find consisted of more than one hundred and twenty objects, of which Dr. Fouquet secured thirty. The objects were, doubtless, ex-votos, *originally belonging to a temple dedicated to a divinity symbolized by a lion. The origin of the temple is unknown, it probably dates from an early dynasty, and, as may be seen from the objects, lasted until the Ptolemaic period. Kom-es-Sabaa is in the neighbourhood of the ancient city of Tanis.*

Case H.

1 Inlay. Symbolic left eye. Blue glass. H. ⅞ in. T W

2 Inlay. Anubis, in form of a jackal. Dark blue glass. H. ⅞ in. T W

3 Inlay. Tat. White glass. H. 1¼ in. T W

4 Inlay. Tie of a buckle. Blue glass. H. 1¼ in. T W

5 Inlay. Anubis, jackal. Black glass. H. ⅞ in. T W

6 Inlay. Tie of a buckle. Blue glass. H. 1½ in. T W

7 Genii of Amenti, Tuāmautef, Mestha, and Hāpi; 4 figures. White faïence, with coloured heads. H. 5½ in. M G

8 Inlay. Triangular object. Blue glass. H. 1⅛ in. T W

9 Inlay. A shrine. Yellow glass. H. 1⅛ in. T W

10 Inlay. Symbolic right eye. Blue glass. H. ¾ in. T W

11 Inlay. Soul. Red glass. H. 1 in. T W

12 Inlay. Buckle or tie. Blue glass. H. 1¼ in. T W

13 Inlay. Feather. Blue glass. H. 1⅛ in. T W

14 Inlay. Anubis. Blue glass. H. 1½ in. T W

15 Inlay. Human-headed hawk or soul. Red glass. H. 1⅜ in. T W

16 Inlay. Scarab. Blue glass. H. 1¼ in. T W

17 Inlay. Human-headed hawk. Blue glass. H. 1⅜ in. T W

18 Inlay. Heart vase. Red glass. H. 1 in. T W

19 INLAY. Isis in attitude of weeping. Blue glass. H. 1¾ in. T W

20 INLAY. Uræus. Blue glass. H. 1¼ in. T W

21 UATI. Red carnelian. H. ⅞ in. T W

22 OSIRIS. Blue glass. Ptolemaic. H. 2¾ in. M

23 THOTH. Blue glass. Ptolemaic. H. 1⅞ in. M

24 PTAH-SEKER-ÅUSAR. Blue glass. Ptolemaic. H. 1⅞ in. M

25 NEPHTHYS (?) kneeling. Blue glass. H. 1¼ in. T W

26 HEAD OF BES. Pierced for suspension. Green faïence. H. 3¾ in., W. 1⅞ in. M G

27 MODEL OF A FINGER RING. Inscribed "Åmen, Lord of the two countries." Green faïence. H W

28 MODEL OF A FINGER RING. Thotmes IV. Blue faïence. XVIIIth Dynasty. H P

29 MODEL OF A FINGER RING. Blue faïence. XXIInd Dynasty. H W

30 MODEL OF A FINGER RING, with a scarabeus in brown on the bezel. Green faïence. XVIIIth Dynasty. H P

31 MODEL OF A FINGER RING. Open-work. Green faïence. XXVIth Dynasty. H W

32 BEAD, bearing the cartouche of Shabaco. XXVth Dynasty. L. 2⅛ in. H W

33 MODEL OF A FINGER RING, with gazelle in relief. Red faïence. XVIIIth Dynasty. H W

34 MODEL OF A FINGER RING. Inscribed "Åmen-Rā, lord of." Blue faïence. XVIIIth Dynasty. H W

35 TAT, surmounted with the atef crown and a sceptre on either side. Inscribed "Lady of Thebes, Giver of Life." Blue faïence. H. 2½ in., W. 1 in. M G

36 MODEL OF A FINGER RING. Open-work. Blue faïence. XXIInd Dynasty.
H W

37 MODEL OF A FINGER RING, with a ut'at. Blue faïence. XXIInd Dynasty.
H P

38 MODEL OF A RING, with a Menat and Aegis of Bast in relief. Faded green faïence. XXVIth Dynasty.
H W

39 MODEL OF A FINGER RING, with a fish on the bezel. Blue faïence. XIXth Dynasty.
H P

40 MODEL OF A FINGER RING, in open-work. Blue faïence. XIXth Dynasty.
H W

41 PAPYRUS SCEPTRE. Blue faïence. XXVIth Dynasty. H. 3 in.
H W

42 LEFT EYE OF A BULL. Glass and composition. L. 3⅝ in.
M G

43 COMBINATION OF TWENTY EYES. Blue faïence, with black slip. H. 1½ in.
M

44 SYMBOLIC EYE, bifrons. Above the eye is a lion couchant. Blue faïence. H. 1⅝ in. by 1¼ in.
H P

45 SYMBOLIC EYE. Blue faïence. H. 1¾ in., L. 2¼ in.
M

46 BUCKLE TIE OF ISIS. Blue faïence, with yellow slip. Roman period. H. 2¼ in.
M

47 TAT. Blue faïence. H. 4½ in.
M

48 BUCKLE OR TIE, inscribed with the 156th Chap. of the Book of the Dead Red Jasper. H. 2⅜ in.
M G

49 SYMBOLIC EYE. Open-work. Blue faïence. L. 2¾ in.
M

50 PECTORAL. A procession of six goddesses, with similar reverse. Blue faïence. L. 2 in., H. 1⅞ in.
Sir George Curtis Lampson.

51 SYMBOLIC EYE. Blue faïence. L. 2⅝ in.
T W

52 Symbolic Eye, on a plaque. Pierced work. Blue faïence. H. 1⅝ in. T W

53 Symbolic Eyes. Double. Blue faïence. L. 1 in. H W

54 Maāt, seated in front of a large hawk. Lapis lazuli. H. 1⅛ in., L. 1¾ in. M G

55 Left Symbolic Eye. Wood. L. 1½ in. T W

56 Symbolic Eye, right, engraved, loop on the top. Dark green stone. H. ¾ in. by ⅞ in. H P

57 Symbolic Eye, right, with loop on the top. Hæmatite. L. ⅝ in. H P

58 Symbolic Eye, right, convex. Red carnelian. H. 1⅝ in. by 1⅞ in. H P

59 Symbolic Eye. Blue faïence. H. 1½ in., L. 1¾ in. M

60 Sam Sceptre. Hæmatite. H. 1⅜ in. H P

61 Counterpoise of a Collar, or Menat, inscribed with the cartouche of Psammetichus, of the city of An-t (Caenopolis). Green faïence. XXVIth Dynasty. H. 4½ in. H P

62 Heart. Crystal. H. 1 in. H P

63 Symbolic Eye. Blue faïence. L. 1⅝ in. H W

64 Symbolic Eye, right, loop on the top. Granite. Saḳḳarah. H. 1⅜ in. by ¾ in. H P

65 Combination of Four Symbolic Eyes, with a bolt in green between them; on the reverse, a right eye. Faded blue faïence. Thebes. H. 1⅜ in. by 1⅞ in. H P

66 Symbolic Eye, right, in fine polished blue glass, with black pupil. H. 1 in. by 1½ in. H P

67 Inlay. Right eye. Blue glass. H. 1⅛ in. T W

68 Disk, of mirapore glass. Green. H P

69 Cylinder, of mirapore glass. H P

70 Scarabæus. Red carnelian. L. 1 in. F G

71 Winged Scarab. Blue faïence. H. 1⅜ in. F G

72 Duck, black glass, with white bands. Thebes. H P

73 Pendant. Blue faïence. Ptolemaic. H. 2⅛ in. by 1½ in. M

74 Fish, the oxyrhynchus, wearing the horns and disk, with a uræus in front. It is probably an emblem of Hathor. Bronze. L. 4 in. H P

75 Pendant, square, with figure of Bes with many attributes, and a procession of animals in an oval formed of a snake with his tail to his mouth beneath. Blue faïence. H. 2 in. M G

76 Fish, of eel form, upon a pedestal, pierced. Steatite. Thebes. L. 1¾ in. H P

77 Bead. Head of a ram. Glass. Sakkarah. H P

78 Bead, in the form of a man's head, black hair and beard, yellow face, black spot on forehead. Glass. H P

79 Duck, with its head turned under its wing. Variegated glass. Perforated. Thebes. L. ⅞ in. H P

80 Roundell for inlaying, ornamented with a rosette. Glazed earthenware. Erment. D. 1⅜ in. H W

81 Symbolic Eye, bifrons, plain. From Ahmîm. Green felspar. L. ⅞ in. by ¾ in. H P

82 Symbolic Eye, bifrons, plain. From Ahmîm. Amethyst. L. ⅞ in. by ⅝ in. H P

83 Symbolic Eye, right, with details marked out in black slip. From Sakkarah. Blue faïence. L. 1⅜ in. H P

84 Rectangular Plate, with a right utchat upon it, in the pupil is Ptah-Seker-Ȧusar, and an ibis is walking up the drop of the eye. From Bubastis. Blue faïence. H. 1½ in. by 1¾ in.
H P

85 Symbolic Eye, bifrons, with black brow and pupil. Open-work, with two rows of cynocephali emblems of Thoth. Blue faïence. Thebes. H. 1⅝ in. by 2⅛ in.
H P

86 Scarabæus. Black faïence, with wings of original bead work. L. 8 in.
H P

87 Right symbolic Eye, brow and pupil black, the tunic is inlaid with yellow glass, instead of the usual drop it rests upon the legs of a hawk, with outspread wing behind and an erect uræus in front. Green faïence. H. 2 in. by 2⅜ in.
H P

88 Symbolic Eye. Blue faïence. L. 2½ in. by 2¼ in.
F G

89 Symbolic Eye, bifrons. Open-work. Gold. L. 1½ in.
H P

90 Symbolic Eye, right. Green glass. H. ⅞ in. by 1⅛ in.
H P

91 Symbolic Eye, bifrons. Pupil incised. Red jasper. L. 1⅛ in. by ¾ in.
H P

92 Heart-shaped Amulet, inscribed "Royal scribe of the offering table Remen." H. ¾ in.
H P

93 Heart-shaped Amulet. Variegated glass. H. ⅝ in.
H P

94 Heart-shaped Amulet, inscribed "The Osirian Se-Ȧmen" (?). Granite. H. 1⅝ in.
H P

95 Model of a Sceptre. Bronze. H. 1⅞ in.
H P

96 Snake's Head, in Arab mounting. L. 2 in.
H P

97 Buckle, or tie of Isis. H. 2 in.
H P

98 Papyrus Sceptre. Blue faïence. H. 3¼ in.
H P

99 SCARABÆUS, with expanded wings in one piece, with a large disk over its head, which has been inlaid. Four loops behind. Sakkarah. Blue faïence. L. 5 in. by 3⅝ in.

H P

100 MENAT. Surmounted with the head of Sekemet wearing the disk. Blue faïence. H. 3⅛ in.

H P

101 PAPYRUS SCEPTRE, inscribed "The Osirian scribe of the treasure Atef." Blue glass. H. 2½ in.

H P

102 HAND. An amulet. Unglazed faïence. L. 2⅜ in.

F G

103 MODEL OF A MENAT. Dark blue faïence. H. 1½ in.

H P

104 HEART-SHAPED AMULET, with human head. Granite. H. 1½ in.

H P

105 HEART-SHAPED AMULET. Variegated glass. H. ½ in.

H P

106 PENDANT, in form of a lotus flower. Green and blue faïence. Tell-el-Amarna. H. 1⅛ in.

H P

107 AMULET, in the form of a negro's head. Black glass.

H P

108 FIGURE OF CANOPUS. Blue faïence, with yellow slip. H. ¾ in.

H P

109 CAT, seated. Tell-el-Amarna. Blue faïence. H. ½ in.

H P

110 LION, recumbent. Emblem of Horus. Red carnelian. L. ¾ in.

H P

111 AMULET, of unusual form, with the head of Meshkent in gold. Red carnelian. H. 1½ in.

F G

112 SHU. Figure in profile, being flat, with a plinth behind. Fine blue faïence. H. 1½ in.

H P

113 FIGURE OF A MAN, walking, arms pendant, wearing a peculiar headdress. Red and brown banded jasper. Minieh. H. 1 in.

H P

114 ISIS, squatting, wearing a large wig, surmounted by the disk and horns. A flat, stamped figure, in white coloured gold or electrum. H. 1 in.

H P

115 PTAH, upon a flat plaque, bandaged. Above the sceptre which he holds is a small square with the name "Ptah" upon it. Gold. H. 1⅝ in.
HP

116 ÆGIS OF ISIS, in gold repoussé work. H. 1 in. by 1 in.
HP

117 INLAY. Female head. Blue glass. Kom el Aḥmar. H. 1 in.
HP

118 INLAY. Head of Rameses III. (?). Opaque ruby glass, altered to green by oxidisation. Tell el Yahoudeh. H. 1⅛ in.
HP

119 TAURT. Holding the buckle in front. Red jasper. Thebes. H. 1¼ in.
HP

120 HARPOCRATES, hawk-headed, in the form of Ptah-Seker-Åusar, naked, wearing Atef crown, standing on crocodiles, with a seal beneath; on the reverse is a figure of Ptah-Seker-Åusar. Blue faïence. XXIst Dynasty (?). H. 2½ in.
HP

121 BES, dancing, wearing a tail, playing upon the tambourine. Flat back. Grey faïence, with yellow spots in slip. H. 1⅜ in.
HP

122 PENDANT. A man standing between two cows, which face him. Green faïence.
HP

123 BES. Blue faïence, ornamented in yellow slip. Tell-el-Amarna. H. ⅝ in.
HP

124 MODEL OF A FINGER RING, ornamented with an Ægis of Isis, wearing the Pschent. Blue faïence. D. 1 in.
HP

125 MODEL OF A FINGER RING, in the form of a papyrus plant, with two hawks standing upon two snakes upon the top of it. Blue faïence. Dêr-el-Baḥari. H. 1½ in.
HP

126 MODEL OF A FINGER RING. A deep band with seated figures of Khensu and Rā in pierced work. Blue faïence. Dêr-el-Baḥari.
HP

127 MODEL OF A FINGER RING, with the figure of an ānch upon it. Blue faïence. XVIIIth Dynasty. Tell-el-Amarna.
HP

128 MODEL OF A FINGER RING, with a uræus and Ka upon the bezel. Blue faïence.
HP

129 MODEL OF A FINGER RING, bearing the name of Ȧmen-Rā, Lord of the South. Red faïence.
H P

130 MODEL OF A FINGER RING, with the figure of an ape on the bezel. Blue faïence.
M

131 FINGER RING, inscribed with the name of Pa-her-ka. Silver. Benha.
H P

132 FINGER RING. Silver, much oxidized. The bezel is a scarab, with emblems of royalty upon it, set in a broad band of gold. Bubastis. XVIth Dynasty.
H P

133 PENANNULAR RING, with a beading. Gold.
H P

134 PENANNULAR RING, with a beading. Gold.
H P

135 PENANNULAR RING. Plated with gold.
H P

136 PENANNULAR RING. Plated with gold.
H P

137 PENANNULAR RING. Striped glass.
H P

138 PENANNULAR RING. Striped glass.
H P

139 PENANNULAR RING. Red jasper.
H P

140 PENANNULAR RING. Red jasper, with two hoops.
H P

141 FINGERS, AMULETS, three specimens. Obsidian.
T W

142 SEAL. Black basalt. H. 1⅛ in.
Rev. Herbert Wilson.

143 HEAD OF A LION, with flat reverse. Blue faïence. H. 1⅞ in. by 1¼ in.
M G

144 TWO LIONS' HEADS, intended for setting into a dagger hilt (?). White faïence.
M G

145 MENAT Amulet, ending in the head of Sekhet wearing the disk and uræus. Green faïence. H. 2⅛ in.
F G

146 Cippus, representing Harpocrates standing naked, wearing the side lock, trampling upon two crocodiles, which are on the base of the cippus. Above the head of Horus is the mask of Bes. In his hands he holds snakes, scorpions. an antelope, and a lion. Upon one side of him is the standard of Horus, and upon the other that of Nefer-atmu. There are twelve lines of hieroglyphics on the back, and figures of the Apis bull and Sebak. Hieroglyphics are likewise upon the top, sides and base, almost illegible. Green steatite. Bubastis. H. 2¾ in. by 1⅜ in.

H P

147 Khnemu. Green faïence. H. 1½ in.

M G

148 Model of a Vase, with black decoration. Blue faïence. H. 1⅞ in.

M

149 Bead. Cylindrical. Steatite. L. ¾ in.

Ralph Bankes, Esq.

150 Eye from the case of a mummy Bull, pupil obsidian, set in alabaster, the rim is of blue glass. H. 2⅛ in. by 3½ in.

H P

151 Column, with heads of Shu and Tefnut (?). Blue faïence. XIXth Dynasty. H. 2¼ in.

H W

152 Kohl Vase, in the form of a woman seated, holding an animal with the head of Bes in front of her. Blue faïence faded. Sakkarah. H. 2½ in.

H P

153 Draughtsman. Human head. Blue faïence. Bubastis. H. 1⅜ in.

H P

154 Draughtsman, in the form of a captive, with arms tied behind his back. Green faïence. H. 1⅛ in.

M G

155 Draughtsman, in the form of a captive, with arms tied behind his back. Blue faïence. H. ⅞ in.

M G

156 Draughtsman. Blue glass, with two white stripes round the base. H. ¾ in.

M G

157 Draughtsman. A captive negro. White faïence. H. ¾ in.

Rev. Herbert Wilson.

158 Kohl Case, representing a piece of reed. Blue faïence. Abydos. L. 5¼ in.

H P

159 CROCODILE, with the head of a hawk, part of tail broken off. Lazuli. Ahmîm. L. 1¼ in.

H P

160 KOHL CASE, in imitation of a reed. Yellow faïence, with blue decoration. H. 5⅜ in., D. ⅞ in.

F G

161 DRAUGHTSMAN. Bes, seated with tambourine. Green faïence. H. 1 in.

F P

162 DRAUGHTSMAN. Conical, with knob on top. Luxor. Blue faïence. H. 1½ in.

H P

163 DRAUGHTSMAN, with human head. Saitic. Blue faïence. H. 1¼ in.

H W

164 DRAUGHTSMAN, with head of Bes. Saitic. Green faïence. H. 1¼ in.

H W

165 DRAUGHTSMAN. Blue faïence. H. 1¼ in.

H W

166 THIRTEEN STRINGS OF BEADS, composed of amber, carnelian, amethyst, red jasper, hæmatite, green and blue faïence, mother of emerald, and various coloured glass.

H P

167 NECKLACE, composed of 22 pendants, in the form of cartouches inscribed with the names of Rameses II. Blue faïence.

H P

168 EIGHT STRINGS OF BEADS, consisting of carnelian, faïence, amber and various stone, some have amulets upon them. The top string has some small scarabs with gold bands, steatite frogs, and a gold scorpion. Found together in one room of a house at Gurob. Late XVIIIth Dynasty.

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169 A STRING OF BONE BEADS. Coptic.

H W

170 FIGURE OF OSIRIS. Wood, spotted with colour. H. 7¾ in.

T W

171 GENII OF AMENTI, a figure of Mestha and of Hāpi. Wood. H. 6 in. and 7 in. respectively.

T W

172 DOLL. Clay. H. 5¾ in.

H W

173 DOLL, with large head-dress. Clay. H. 5¼ in.

H W

174 Foundation Deposits from a Ptolemaic Temple at Koptos, consisting of models of bricks in glass, lead, bronze, Nile mud, and two limestone gilded, and an earthenware pot.

F P

175 Model of a Play Ball. Blue and black faïence.

H P

176 Doll. Woman carrying a baby. Limestone. H. 4½ in.

H P

177 Doll. Wood, arms wanting. H. 7 in.

H P

178 Doll. Limestone. H. 3¾ in.

H P

179 Ball. Green and black faïence.

H P

180 Doll. Bone. H. 4¾ in.

H P

181 Doll. Terra-cotta. H. 5¼ in. Der el Bahari.

H P

182 Box, for toilet use, inlaid with ivory, ebony and faïence. Thebes. H. 2½ in. by 4½ in.

H P

183 Doll. Limestone. H. 5¾ in.

H P

184 Doll. Bone. H. 3½ in.

H P

185 Doll. Wood, painted, with wig of beads. H. 7 in.

H P

186 Scribe, kneeling, holding a tablet. Black steatite. H. 3¾ in.

H P

187 Pillow, the head with two supporting hands carved upon it. Wood. L. 6 in.

H P

188 Four Ink Pots, of conical shape, on a pedestal. Green glazed faïence. H. 1⅝ in. by 2½ in.

H P

189 Four Ink Pots, circular form. Green glazed faïence. H. 1½ in. by 2½ in.

H P

190 Mortar, for grinding paints Basalt. D. 3½ in.

H P

191 Mortar and Pestle, for grinding paints, of rectangular form. L. 3¾ in.
H P

192 Pestle, in form of a human thumb. White limestone. H. 2¾ in.
H P

193 Model of a Painter's Pallet, with models of paint pots in stone. Limestone. Erment. L. 6 in.
H P

194 Reed, with the handles of three paint brushes. In wood.
H P

195 Pallet of a Scribe. Ebony. Sakḳarah. L. 13 in.
H P

196 Pallet of a Scribe. Tehuti. Wood. Thebes. L. 9¾ in.
H P

197 Lamp, with a head of Bes over the receiver, and a reflector behind, when shut down it is in the form of a fish. Bronze. H. 2¾ in. by 5¼ in.
H P

198 Inlay, part of a dress. Glazed faïence upon sandstone. Tell el Yahoudeh.
H P

199 Five Roundels, for inlaying in columns, of various sizes. Tell el Yahoudeh. XXth Dynasty.
H P

200 Inlay, of triangular form, with two roundels or rosettes inserted, and space for a lotus flower, &c. Tell el Yahoudeh. H. 2½ in.
H P

201 Inlay, in form of a lotus flower, with colours. Green, red and white faïence. Tell el Amarna. H. 2¼ in.
H P

202 Tablet, made for the Osirian, Hetep-amen, adoring Harmachis and Tmu. Painted wood. H. 14½ in.
H P

203 Tablet, made for the Osirian, Set-iri-ban, adoring Harmachis and Tmu. Painted wood. H. 15 in.
H P

204 Tablet, made for the Osirian, Nesichonsu, adoring Rā, Osiris, Isis, and Nephthys. Painted wood. H. 12 in.
H P

205 Tablet, made for the Osirian, Pa-nit-qanen, adoring Harmachis. Painted wood. H. 9¾ in.
H P

206 TABLET, made for the Osirian, adoring Harmachis. Painted wood. H. 11½ in.
HP

207 SEPULCHRAL VASE. A model. Wood, painted. H. 6 in.
HP

208 VASE. Model in solid wood, painted, inscribed with the name of Neferi. Drah-abu 'l Neggeh. H. 7½ in.
HP

209 VASE. A model. Wood, painted. Drah-abu 'l Neggeh. H. 6 in.
HP

Case I.

1 BAST, standing, carrying an ægis. Bronze. Saiitic period. H. 5⅞ in.
K

2 BAST, standing, holding the sistrum in the right hand, and an ægis and basket on the left arm. Bronze. Saiitic period. H. 3¾ in.
K

3 NEFER-ATMU, walking, left leg advanced. Bronze. Saiitic period. H. 3½ in.
K

4 CYNOCEPHALUS, bandaged, wearing wig, and seated upon a basket. Plinth up the back. Blue faïence. H. 2¾ in.
K

5 FIBULA. Roman period. Bronze. L. 5¼ in.
K

6 HIPPOPOTAMUS, back ornamented. Yellow faïence. H. 2¾ in., L. 5½ in.
K

7 IRON INSTRUMENT. L. 5¾ in.
K

8 MODEL OF A BALL, covered with leather. Faïence, dark and light blue glaze. L. 2¾ in.
K

9 BOTTLE, in the shape of a mouse. Terra-cotta. H. 2¼ in.
K

10 HAWK. Root of emerald. H. 1½ in. K

11 HAWK. Serpentine. H. 2 in. K

12 PORTION OF A BEE. Stone glazed. H. 2⅞ in. K

13 HAWK. Dark blue faïence. H. 2¾ in. K

14 AMPHORA-SHAPED VASE, with alternate white and yellow wavy lines. Has been in a fire. Blue glass. H. 4¼ in. K

15 VASE, with black ornamentation. Blue faïence. H. 2¾ in. K

16 FEMALE FIGURE, standing with arms pendant. Blue paste. H. 4⅛ in. K

17 TEHUTI. Green faïence. H. 4¼ in. K

18 MODEL OF A FRUIT. Amber. L. 3¼ in. K

19 HAWK. Found in the Temple of Senefru, at Medum. IVth Dynasty (?). Blue faïence. H. 2⅝ in. K

20 HARE. Blue faïence, with black spots. L. 3 in. K

21 TWO-HEADED RAM. Lapis lazuli. H. 1½ in. K

22 CARTOUCHE, with the name of Khu-n-aten, from Tel-el-Amarna. Porcelain. H. 1⅞ in. K

23 FRAGMENT, with the cartouche of Åmenhotep III. Faïence, green glaze. XVIIIth Dynasty. From Tel-el-Amarna. K

24 MENAT, surmounted with the head of Sekhet wearing the disk. Green faïence. H. 3 in. K

25 MENAT, surmounted with the head of Sekhet wearing the crown of Upper and Lower Egypt. Green faïence. H. 3½ in. K

26 STAMP, with the name of Sheshank, a King of the XXIIIrd Dynasty. Bronze. L. 1¾ in.

K

27 A COLLECTION OF VARIOUS SMALL FIGURES OF GODS, ANIMALS, BIRDS AND AMULETS, most of the principal divinities being represented, including triads of Isis, Nephthys and Hǒrus. Faïence of various colours. Also two seated figures of Mut in carnelian. A carnelian Tat and a red jasper buckle.

K

28 NECKLACE, composed of seven strings of beads of various kinds, viz., red and white carnelian, root of emerald, red jasper, faïence, red glass, and seven gold pendants. Gurob. XVIIIth Dynasty.

K

29 DISH, with upright rim, with rosette decoration inside, and outside decorated as if it were a wooden barrel. Faïence, blue glaze and black. XVIIIth Dynasty. D. 7½ in.

M G

30 JUG, with handle and long neck, decorated with wreath in black. Faïence, blue glaze. XVIIIth Dynasty. H. 6½ in.

M G

31 FALSE-NECKED VASE, decorated with black pattern. Faïence, blue glaze. XVIIIth Dynasty. H. 3 in., D. 2½ in.

M G

32 VASE, of unglazed pottery, with two pierced handles, decorated in red, with boats, a sail, and ostriches. H. 5 in.

M G

33 BOTTLE, in yellowish smooth stoneware, decorated with wreath, painted in brown and black; egg-shaped bowl, with long neck. XVIIIth Dynasty. H. 9 in.

M G

34 VASE, in yellowish smooth stoneware, decorated in brown and black. XVIIIth Dynasty. H. 3 in.

M G

35 JUG, with handle. Pottery painted in imitation of granite, with the name of the Lady Amen-un-usekht. XIXth Dynasty. H. 5¾ in.

M G

36 INKSTAND, in form of a cartouche, with two holes, in white and brown glazed stone; at one end is a monkey climbing up. XVIIIth Dynasty. L. 3 in.

M G

37 INKSTAND, in form of a cartouche, with two holes; at one end is sitting a monkey. Faïence, light blue glaze. XXIInd Dynasty. L. 2¾ in.
M G

38 BODY OF AN IBIS in white faïence, the tail inlaid with blue paste the neck and legs of bronze are lost. L. 3½ in.
M G

39 SCULPTOR'S TRIAL-BLOCK OF A CAPITAL. In limestone. New Empire. H. 5¼ in.
M G

40 PECTORAL, with head of hawk, crowned with the disk with four wings, on the back a Greek . Yellow faïence; inlay of red and blue paste lost. H. 3½ in.
M G

41 FRAGMENT OF PLAQUE with reliefs; a king, with leopard-skin, standing; behind him, "Thoth, Lord of Hermopolis," and "Neit." Faïence, light blue glaze. L. 2½ in.
M G

42 MIDDLE-PIECE OF A NECKLACE, with reliefs. Sekhmet suckling a king; Isis; captives; Nekhebt and Bute as winged snakes; lotus flowers and a cartouche with imitated hieroglyphs. Light blue paste. XXIInd Dynasty (?). L. 2 in. by 1½ in.
M G

43 JUG, in form of a kneeling man, the handle is formed by the pigtail. Alabaster. Ancient Empire. H. 3¼ in.
M G

44 PILLOW, the shaft is ribbed, the place for the inscription is unfilled. Alabaster. Ancient Empire. H. 7 in.
M G

45 VASE. Alabaster, with bands of red sandstone. H. 2⅜ in.
M G

46 TAURT. Blue glazed faïence. Feet broken off. XVIIIth Dynasty. H. 2⅜ in.
M G

47 PART OF UTA EYE. Green glazed faïence, inlaid with paste. L. 2½ in.
H W

48 WINGED EROS. Terra-cotta, painted. H. 2¾ in.
H W

49 VASE, top broken off. Decorated in black with spirals and wreathed with conventional leaves. Blue glazed faïence. H. 8 in. D. 7½ in.
H W

50 VASE with flat rim and embryo handles. Alabaster. H. 7½ in. From Bubastis.
H P

51 DISH. Alabaster. VIth Dynasty. D. 17 in. Saḳḳarah.
T W

52 VASE, with flat rim and embryo handles. Alabaster. From Bubastis. H. 7½ in.
H P

53 SET OF FOUR SEPULCHRAL VASES (canopic), with the heads of the four genii of Amenti, with usual formula in hieroglyphics, made for Horuta. XXVIth Dynasty. Alabaster. H. 17, 16, 14½ and 13½ in. respectively. From Hawara.
K

Case J.

Containing solely Bronzes.

1 THRONE FOR A BRONZE STATUE, formed by two standing lions with tails erect, on the arms are two recumbent lions, and on the back, portions of a winged hawk. H. 7¼ in.
H W

2 CAT-HEAD, from a case for cat's bones. Ears barred with gold. Bubastis. XXIInd Dynasty. H. 3 in.
H P

3 HEAD OF A CAT, with scarab on forehead. H. 4¾ in.
Walter L. Nash, Esq.

4 CAT, with an Aegis suspended round the neck in front and lion's head (?) on the back. Bronze, ears pierced. Saitic period. H. 6½ in.
K

5 BA, standing. H. 8 in.
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6 HEAD OF LION, with ring and chain in front. H. 2¾ in.
M

7 HAWK, crowned with double crown; hollow, with square hole below. H. 6½ in.
H P

8 Ichneumon, walking. San. L. 5⅜ in.
H P

9 Ichneumon, sitting up, with raised paws, two young at its feet. Sais. H. 5¼ in.
H P

10 Bat, sitting upright, with folded wings. Benha. H. 9 in.
H P

11 Ichneumon, seated upright. H. 5½ in.
Walter L. Nash, Esq.

12 Shrew-mouse, standing. Sacred to Horus. Ornamentation on back, and the eyes inlaid with gold. Bronze. H. 2⅛ in., L. 5¼ in.
F G

13 Amen-Rā, standing. H. 7¼ in.
T W

14 Horus. Hawk-headed, seated, gilded. H. 4¾ in.
K

15 Amen-Rā, with hawk head and double feather, standing. H. 2⅝ in.
F P

16 Tahuti, crowned with disk and crescent, standing. H. 3 in.
K

17 Ranen, as a uræus, with woman's head, crowned with uræi, double feather and horns. Sakkara. H. 4¼ in.
H P

18 Ptah Tenen, standing. H. 4 in.
K

19 Ram, on a papyrus staff-head. H. 2⅝ in.
F P

20 Vulture Head of Nekhebt, crowned with Atef crown. H. 4 in.
H P

21 Mut, vulture-headed, with double crown, standing. H. 6¼ in.
F G

22 Set, fighting. H. 2⅜ in.
F P

23 Tahuti of Mendes, bull-headed, fighting, on a staff-head. H. 6¼ in.
J. Travers Smith, Esq.

24 Bes, holding a tambourine. H. 2¼ in.
F P

25 Bes, holding a harp. H. 2¼ in.
E

26 Menat, in open-work. Head of Sekhet surmounted with disk and uræus. Below is a standing figure of the goddess. Similar reverse. Inscribed: "Nebt uati." Illahun. H. 4½ in.

K

27 Aegis of Amen, with ram's head. H. 3½ in.

K

28 Incense Offerer. A rod with an open hand at the tip, and a hawk's head at the other end; on it, a kneeling figure of a king, with incense box, cartouche-shaped, before him. Bubastis. L. 19¾ in.

H P

29 Performing Dog, standing on a staff-head. H. 1 in.

F P

30 Ibex, standing. H. 1¼ in.

F P

31 Ibis, of alabaster, head and legs of bronze. H. 2⅜ in.

M G

32 Pair of Ibis Figures, like 31. H. 1¼ in.

M

33 Isis, standing, with sistrum. Roman. H. 1⅜ in.

F P

34 Taurt, standing, crowned with feathers. H. 1¾ in.

F P

35 Aegis of Sekhet, with two cats on the top edge, upon the collar a triad in relief of Amen-Min, Neferatum and Sekhet. H. 3¾ in.

H P

36 Kneeling Offerer, with tray on head. H. 1⅛ in.

F P

37 Kneeling Priest. H. 1 in.

F P

38 Kher-heb, walking, with roll under arm. H. 2½ in.

E

39 Ptah, standing. H. 6 in.

K

40 Ptah, standing. H. 4⅜ in.

K

41 Maat, standing, feather on head. H. 5½ in.

F P

42 Imhotep, seated, with gold eyes. H. 5½ in.

K

43 IMHOTEP, seated. H. 5⅝ in.

Alfred Cock, Esq., Q.C.

44 IMHOTEP, seated. H. 5⅛ in.

E

45 BAST, walking, holding aegis. H. 6½ in.

H P

46 MAAHES, lion-headed, walking. H. 5½ in.

H P

47 MAAHES, lion-headed, walking. H. 3½ in.

H P

48 ANHOUR, cylindrical head-dress. H. 3¾ in.

H P

49 ANHOUR, face inlaid with gold. H. 7⅛ in.

F P

50 ANHOUR, uræus on head. H. 5⅜ in.

M G

51 ANUPT, female Anubis, standing, in long garment, right hand advanced, jackal-headed. H. 4 in.

H P

52 UAZIT, walking, two uræi on crown. Sais. H. 5¾ in.

H P

53 UAZIT, walking, as 52. H. 5¼ in.

K

53* SEKHET, standing, with arms held out, and embraced by the wings of a jackal-headed hawk behind. H. 3 in.

H P

54 HEAD-DRESS OF SELK, scorpion on crowns of uræi. H. 1⅜ in.

J. Travers Smith, Esq.

55 SELK, as human-headed scorpion, with disk and horns. H. ⅞ in.

K

56 SELK, as 55, on staff head. H. 3¼ in.

Mrs. Goodison.

57 IBIS, on staff head. H. 6⅛ in.

H W

58 HAWK, on staff head (inscribed). H. 7½ in.

F P

59 SEATED QUEEN (?), uræus on head. H. 3½ in.

H P

60 Isis, standing, with disk and horns, right hand raised, left hand clenched extended, garment girded round legs. Head covered with electrum foil. Phoenician. H. 8⅛ in.

Walter L. Nash, Esq.

61 Standing figure of a Girl, nude, with right hand raised. Phoenician. H. 6⅜ in.

K

62 Khonsu, seated, with disk and crescent, eyes gold, inlaid. H. 6⅜ in.

Sir George Curtis Lampson.

63 Khonsu, seated, with disk and crescent, and atef head-dress above. H. 8¾ in.

H P

63* Khonsu, youthful, standing, swathed. H. 5¼ in.

K

64 Khonsu-pe-khrat, disk and horns and atef crown, standing. H. 6 in.

H P

64* Royal Priest, standing, holding Ibis standard and *ankh*, like priests on granite columns in Capitoline Museum. Roman. H. 4½ in.

H P

65 King, kneeling, with head-cloth on. H. 5½ in.

H P

65* Royal Priest, standing, holding Hawk standard and girdle tie, as 64*. H. 4½ in.

H P

66 Isis, seated, with Horus, on a lion throne. H. 5¾ in.

K

67 Isis, seated, with Horus, Greek style. H. 3½ in.

F P

68 Har-pe-khrat, with triple atef crown, seated. H. 6½ in.

H P

69 Har-pe-khrat, as 68. H. 6⅞ in.

T W

69* Horus, seated, swathed as a mummy. H. 8¼ in.

S. E. Kennedy, Esq.

70 Har-pe-khrat, standing. Sakkara. H. 4⅛ in.

H P

71 Horus, seated, naturalistic work. H. 3¼ in.

F P

72 Har-pe-khrat, standing, Roman. H. 4 in.

H W

73 HORUS, standing, hawk-headed, with double crown. H. 3⅞ in.
K

74 SITULA, figures as 75. H. 3½ in.
K

75 SITULA, with figures of Min, Mut, Horus, Nebhat, Anpu, Taurt, Mahes, and Uazit. Apis and bark of sun above. Dedicated by Zed-en-ua, son of Em-ura-n . . . . born of Asty. H. 8 in.
H P

76 SITULA, with figures, as 75. H. 4¾ in.
H W

77 POLISHED BOWL, Deir el Bahri, with 78. W. 6⅜ in.
H W

78 BOWL, with repoussé figures of bulls in two bands. Deir el Bahri. XVIIIth Dynasty. W. 6⅜ in.
H W

79 BOWL. W. 5¾ in.
H W

80 LOWER END OF A LARGE MENAT, engraved with Isis suckling Horus, and the crowned hawk amid papyrus plants. W. 4⅜ in.
H W

81 BOWL, with ring handle for suspension, engraved with pattern and wreath. XVIIIth Dynasty. W. 4¼ in.
F P

82 VASE, very thin work. H. 4⅛ in.
H W

83 STANDARD OF MENTU, double spear head. Hawk on shaft. Koptos. Ptolemaic. H. 6½ in.
K

84 ANOTHER, with Horus binding the crocodile, hawk-headed Sphinx on shaft. H. 5½ in.
K

85 ANOTHER, with Horus binding the crocodile. H. 5½ in.
K

86 MIRROR, with blue faïence handle. H. 12⅜ in.
F P

87 MIRROR, with female figure handle. H. 10⅛ in.
M G

88 MIRROR, with zigzag and plait pattern handle, hawks on upper part. H. 7¼ in.
H P

88* MIRROR, with painted wooden handle. H. 9⅛ in.

H P

89 MIRROR, with zigzag plait and spirals on handle. H. 7⅜ in.

H P

90 MIRROR, with Hathor head on handle, massive, polished, with gilded knobs. H. 9½ in.

H W

91 MIRROR, with lotus handle in massive ivory. Found at Kahun. XIIth Dynasty. H. 14¼ in.

F P

92 LIBATION VASE, with two spouts. H. 4 in.

H P

92* BES, standing, on papyrus sceptre. H. 15½ in.

S. E. Kennedy, Esq.

93 HARPOKRATES, standing, crowned on a staff head capital. Roman period. H. 7½ in. by 5½ in.

Somers Clarke, Esq.

94 LONG LADLE, with uza eye on bowl, and duck's head ending handle. L. 20½ in.

H P

95 CAT. H. 14½ in.

C. Brinsley Marlay, Esq.

96 HARPAKRAT, walking, with triple atef crown. H. 15¼ in.

K

97 VASE OF ISIMKHEB, from her tomb, with cover. XXIst Dynasty. H. 13 in.

H P

Case K.

Solely Bronze objects.

1 AEGIS OF ISIS. H. 11¾ in.

Walter L. Nash, Esq.

2 TWO FIGURES OF OSIRIS AND A BULL. H. 7 in.

M G

3 SEKHET. H. 9¼ in.

Sir George Curtis Lampson.

3* ISIS WINGED. H. 5½ in.

K

4 NEIT. Silver eyes. H. 9 in.

University Coll: Edwards Col.

5 NEIT, with circle pattern on crown. Thebes. H. 7 in.

H P

6 ANPU, walking, eyes inlaid with gold. H. 7¼ in.

Sir George Curtis Lampson.

7 KHONSU, walking, eyes and beard inlaid with gold. H. 8½ in.

H P

8 MENTU-RĀ, walking, with double crown. H. 8 in.

Sir George Curtis Lampson.

The following Bronzes all bear dedicatory inscriptions to the gods. The names of the dedicators are here stated, together with their parentage.

9 AEGIS OF ISIS; by Uzatnekht, son of Taurt. XXIIIrd Dynasty (?). H. 9½ in.

H P

10 AMEN, standing, with lion's head, like Bes, and papyrus crown, holding a staff in right, in fighting attitude; by Nesiptah, son of Un-mu-amen, born of Pen-neter. XXIIIrd Dynasty (?). H. 8 in.

Liverpool Museum.

11 ISIS NURSING HORUS; by Khonsu-en . . . . XXIIIrd Dynasty (?). H. 8 in.

H P

12 PRIEST, kneeling, with aegis and basket of bast; by Atmu(?)ardus, son of Amenardus, and Psenamen. Bubastis. H. 2½ in.

M

13 PTAH, with gold collar; by Pedu-amen-ap (son of) Pa-ha-uza. H. 5 in.

H P

14 SERPENT, human headed, with crown of Atmu, on a long box; by Du-er-neit-ankh, son of Amenardus, and by Un-nefer. L. 12 in. H. 5¾ in.

H P

15 AIMHOTEP, seated; by Nas-nef-bast, born of Takheth. H. 6¼ in.

Sir George Curtis Lampson.

16 NEIT, standing; by Hap-he-ruan, son of Then-hor-nem and Mer-en-neit. H. 9¼ in.

Mrs. Goodison.

17 NEIT; by Pedu-hor-zef-utut, son of Tedu-pa-neit-za, and Aah-tefen. H. 4½ in.

F P

18 APUAT, jackal-headed, seated; by Pedu-hor-se. H. 5 in.

H P

19 HAR-PE-KHRAT, seated, inlaid with gold on eyes, collar and base; by Khonsu-ardus, set on a later throne by Ra-en-a, son of Undut-es-ran (?) born of Ast-a-rekhts. H. 6 in.

H P

19* BABOON on staff head; by . . . . Hor. . . . . : zes-nefer . . . . . illegibly inscribed. H. 4 in.

F P

20 BABOON on staff head; by Amen . . . . , son of Nesi-ua . . . . , illegibly inscribed. H. 6⅝ in.

H W

The following Bronzes may be approximately dated by their inscriptions.

21 COPPER STAFF-HEAD, cylindrical, of Pepy. VIth Dynasty. H. 2⅛ in.

K

22 PART OF A MENAT OF TAHUTMES III. XVIIIth Dynasty. H. 5⅛ in.

F G

23 IBIS, on base; by Her-kheb, son of Pa-si-ast, born of Her-em-heb. XXIst Dynasty. L. 4 in.

F P

24 OSIRIS, standing; by Pa-un-hati-., son of Sheshenk. XXIInd Dynasty. H. 5 in.

F P

25 OSIRIS, standing; by Her-ar-ab-bast, son of Pa-khal. XXIIIrd Dynasty. H. 8 in.

F P

26 MUT, standing; by Tesh-nefer, son of Amenardus, born of Teshta. XXVth Dynasty. H. 5⅜ in.

F P

27 NEIT; by Tedu-neit-nefer-tek (daughter of) Tedu-ptah, daughter of Atmu-ardus. XXVth Dynasty. H. 7 in.

F P

28 NEIT; by Hor, son of Amenardus. XXVth Dynasty. H. 6⅜ in.

F P

29 BAST; by Tedu-amen-suten-neteru, son of Khonsu-ardus. XXVth Dynasty. H. 5⅞ in.

Alfred Cock, Esq., Q.C.

30 HAR-PE-KHRAT, with atef crown; by . . . . hor-aker, son of Amenardus; and . . . son of Bast hotep. XXVth Dynasty. H. 6½ in.

M

31 AMEN-RĀ, standing; by Amen-zef-her, son of Am-akhu-a-herud, born of Shap-her. XXVth Dynasty. H. 9¾ in.

Sir George Curtis Lampson.

32 HAR-PE-KHRAT; by Pedu-hor-pe-se-ast, son of . . . . and . . . . a-ardus, son of A-ardus-aht. XXVth Dynasty. H. 5⅞ in.

F P

33 HAWK OF HORUS; by Pedu-pe-nefer-en-artef, son of Amen-ardus, born of Ta-khredet-ast, ... born of Pedu-asar, son of Psemthek. XXVIth Dynasty. H. 4¾ in.

Walter L. Nash, Esq.

34 APIS BULL; by Uza-hor, son of Pedu-asar. XXVIth Dynasty. H. 3½ in.

H P

35 OSIRIS, eyes inlaid with gold; by Ptah-aru-dut-s, son of Pa-sen-mut. XXVIIIth Dynasty. H. 10⅞ in.

Sir George Curtis Lampson.

36 APIS BULL; by Hotep-bast, son of Pedu-bast. (*Cast* from ancient.) XXVth Dynasty. L. 4 in.

K

37 OSIRIS; by Tutu, son of Mepta-dua, born of Tesémthek. XXVIth Dynasty. H. 6¾ in.

F P

38 OSIRIS, seated; by Ra-nefer-ab-neb-nuk, son of Abesh, born of Ar-em-tak, with date of Festival of Osiris. XXVIth Dynasty. H. 6¼ in.

F P

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39 OXYRHYNKOS FISH. L. 4 in.

H P

40 SACRED FISH OF MENDES, on standard. L. 3½ in.

University Coll: Edwards Col.

41 OXYRHYNKOS FISH. L. 4½ in.

E

42 JACKAL HEAD OF SCEPTRE. H. 2 in.

F P

43 DOUBLE POINTED KARIAN SPEAR. H. 7⅜ in.

E

44 Crowned Uræus of Uazi on papyrus sceptre. H. 4⅛ in.
E

45 Latus Fish. L. 4⅞ in.
E

46 Baboon, seated, disk and crescent on head. H. 2⅝ in.
K

47 Cat, seated, eyes inlaid with gold. H. 3¼ in.
J. Travers Smith, Esq.

48 Patera, with handle. Roman. W. 4⅜ in.
Walter L. Nash, Esq.

49 Hawk. H. 2¾ in.
H W

50 Calf, weight (?) Greek. L. 2¾ in.
F P

51 Apis Bull. H. 3⅛ in.
K

52 Head of Helios, radiated. Ekhmim. Greek. H. 4⅝ in.
H P

53 Votive Tablet, with Apis Bull, demotic inscription above, and names of ten Greeks who dedicated it. H. 3¾ in.
H W

54 Sistrum, cat on top. H. 10¼ in.
T W

55 Cutting Tool, in form of oryx. XVIIIth Dynasty. L. 3⅝ in.
M G

56 Adorer before an Ibis; another adorer lost and replaced by a smaller Ibis. L. 3¾ in.
E

57 Table of Offerings, with kneeling priest, frog, two apes and two hawks. L. 2¼ in.
F G

58 Table of Offerings, with kneeling priest and frog. L. 3¼ in.
H W

59 Table of Offerings, like 57. L. 2 in.
Mrs. Goodison.

60 Cat, *couchant*, with three kittens. L. 3¼ in.
F G

61 Aegis of Sekhet. H. 3 in.
H W

62 BULL-HEADED EAGLE, *volant*, crowned with feathers. H. 3¼ in.
T W

63 JACKAL-HEADED GENIUS, kneeling. Sais. H. 1⅞ in.
H P

64 GOOSE. H. 1⅛ in.
F P

65 HAWK. H. 1⅛ in.
F P

66 VULTURE. H. ⅞ in.
F P

66* HAWK HEAD, with disk on sceptre. H. 1¼ in.
F P

67 MAĀT, seated, with feather. H. 2 in.
F P

68 RING OF PEDU HOR, SON OF SEN ANT (?). A priest adoring Rā, seated. W. 1 in.
Rev. Herbert Wilson.

69 SERAPIS, standing. Roman. H. 3¾ in.
H P

70 RING WITH HEAD OF PTOLEMY V. PHILOPATOR. 217-204 B.C. W. 1⅛ in.
F P

71 HEADS OF HORUS AND BAST, joined. Roman. H. 1¾ in.
H W

71* SISTRUM, with four bars ; head of Horus on top. H. 8½ in.
F P

72 FISHERMAN seated on a rock. Roman. H. 1¾ in.
H W

73 HANDLE, with Bes and a female supported on ducks, lions at base. H. 2¾ in.
H W

74 HANDLE, Faun with a stick. Roman. H. 2¾ in.
H W

75 MODEL AXE, with brown binding for handle. L. 2¼ in.
H W

76 MODEL KNIFE, CHISEL AND AXE, AND ALABASTER VASE, all inscribed for "The Good God Rā-men-kheper beloved of Min, of Koptos." From foundation of temple of Tahutmes III., at Koptos. L. 7½ in., L. 5¼ in., L. 3 in., H. 4 in.
K

77 Two Model Hoes and 4 Model Baskets. From a foundation deposit. L. 2⅛ in., H. 1 ½ in.

K

78 Model Tools: 2 Axes, 5 Chisels, and Knife. L. 1¼ in. to 2 in.

TW

79 Harpoon, L. 5½ in.; Axe, L. 3 in.; Chisels, L. 4 in. and 5 in.

Liverpool Museum.

80 Axe. L. 4⅞ in.

K

81 Osiris Figure, showing stucco and gilding. H. 3⅞ in.

HW

82 Cutting Instrument, hinging in back. L. 3⅝ in.

K

83 Stamp, inscribed ΔΙΟΣΚΕΡΟΙ. L. 2 in.

HW

84 Handle of Vase, with lion. L. 4¼ in.

HW

85 Half of Hollow Silver Anklet. Roman. L. 4¼ in.

HW

Case L,

1 Ushabti of a priest named Ȧntef. Brown serpentine. XIth Dynasty (?). H. 8¾ in.

HP

2 Ushabti from Meḥ. Wood. XIIth Dynasty (?). H. 6¾ in.

Walter L. Nash, Esq.

3 Ushabti of a lady named Nai. Limestone, painted. XVIIIth Dynasty. H. 9¼ in.

Walter L. Nash, Esq.

4 Ushabti of a lady named Nai. Limestone. XVIIIth Dynasty. H. 7 in.

HP

5 Ushabti of a lady named Ta-karei. Limestone, painted. XVIIIth Dynasty. H. 11¾ in.

HP

6 Ushabti of a page of the house, Har-em-na. Limestone, painted. XVIIIth Dynasty. H. 6½ in.
T W

7 Ushabti of Thy. Green steatite. Late XVIIIth Dynasty. H. 6¼ in.
K

8 Ushabti, wearing curled wig and tunic. Ebony. XVIIIth Dynasty. H. 8⅛ in.
K

9 Ushabti given by the King for the chief archer of Zal, keeper of the horses. Ma-nu-na. Wood painted. XVIIIth Dynasty. H. 10 in.
F P

10 Ushabti of a scribe named Ḥeh. Faïence. XVIIIth Dynasty. H. 3½ in.
H P

11 Ushabti of a great scribe of Ȧmen. Faïence. White glaze, with black wig, the hands and face in red paste. Late XVIIIth Dynasty. H. 4⅜ in.
K

12 Ushabti of Tun-re. Brown sandstone. XIXth Dynasty. H. 9½ in.
H P

13 Ushabti of a keeper of the royal herds, Ptaḥ-em-ua. Black steatite. Early XIXth Dynasty. H. 7 in.
H W

14 Ushabti of a lady named Ḥotep-i. Stone painted. XIXth Dynasty. H. 7⅝ in.
M G

15 Ushabti of a priest of Ȧmen named An-Hai. Terra cotta, painted. XIXth Dynasty. H. 6¾ in.
H P

16 Ushabti of Pa-sa-(Rā-user-māt-sotep-en-Rā). Faïence. White glaze, purple decorations, the hands and face in red paste. XIXth Dynasty. H. 6¼ in.
H W

17 Ushabti, name obscure. Faïence. White glaze, purple decorations. XIXth Dynasty. H. 5 in.
H P

18 Ushabti of Rā-user-ma-necht. Faïence. Early XIXth Dynasty. H. 6¼ in.
Walter L. Nash, Esq.

19 Ushabti, name wanting. Black steatite. XIXth Dynasty. H. 6¾ in.
H P

20 USHABTI, name wanting. Alabaster. XIXth Dynasty. H. 5⅜ in.

H P

21 USHABTI of a lady named Pen-rennu(t). Terra cotta, painted. XIXth Dynasty H. 4¼ in.

F G

22 USHABTI of Seti. Inscribed with his prenomen and name. Faïence. XIXth Dynasty. H. 4½ in.

Ralph Bankes, Esq.

23 TWO PORTIONS OF USHABTI, probably of the same figure. Name wanting. Faïence. XIXth Dynasty.

Ralph Bankes, Esq.

24 USHABTI, name illegible. Wood, painted. XIXth Dynasty. H. 7½ in.

H P

25 USHABTI of a lady named Nefer-mat . . . . A singer of the Temple of Ȧmen. Wood, painted. XIXth Dynasty. H. 8¼ in.

H P

26 USHABTI of Ȧmen-mes. Wood, painted. XIXth Dynasty. H. 8½ in.

H P

27 USHABTI of Mā-hu. Wood, painted. XIXth Dynasty. H. 11½ in.

F P

28 USHABTI with curled wig. Wood, painted. XIXth Dynasty. H. 8½ in.

T W

29 APIS USHABTI. Faïence. XIXth Dynasty. H. 3⅞ in.

Walter L. Nash, Esq.

30 APIS USHABTI. Faïence. XIXth Dynasty. H. 4 in.

T W

31 USHABTI, uninscribed. Accacia wood. New Empire. H. 8 in.

W. Rome, Esq.

32 USHABTI of Ḥetep. Terra cotta, painted. H. 8¼ in.

H P

33 USHABTI of a Cher-heb named Petā-Ȧmen-ȧpt. Glazed steatite. XXth Dynasty. H. 6⅜ in.

E

34 USHABTI of a Cher-heb named Petā-Ȧmen-ȧpt. Faïence. XXth Dynasty. H. 5⅝ in.

H P

35 USHABTI of Baka . . . . Limestone, painted. XXth Dynasty. H. 6 in.

H P

36 Ushabti of Bak-em-Khonsu. Terra cotta, painted. XXth Dynasty. H. 5⅛ in

H P

37 Portion of a Ushabti of a fourth prophet of Àmen, named Men-tu-em-hat. Faïence. XXth Dynasty.

H W

38 Ushabti of a priest of Àmen named Hor. Faïence. XXth Dynasty. H. 4¾ in.

M

39 Ushabti of a priest of Àmen named Hor. Faïence. XXth Dynasty. H. 5⅜ in.

M

40 Two Ushabti of a foreigner named Cha-re. Faïence. XXth Dynasty. H. 2⅞ in.

T W

41 Ushabti of a chief priest of Àmen named Pai-nétem. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 6¾ in.

H P

42 Ushabti of a chief priest of Àmen named Pai-nétem. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 7 in.

H P

43 Ushabti of a chief priest of Àmen named Pai-nétem. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 6¾ in.

T W

44 Ushabti of Pai-nétem I. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 4¼ in.

H P

45 Ushabti of Pai-nétem I. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 4¼ in.

T W

46 Ushabti of a lady named Nési-chonsu. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 7 in.

H P

47 Ushabti of a lady named Nési-chonsu. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 7¼ in.

T W

48 Ushabti of a lady named Nési-chonsu. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 3¾ in.

H P

49 Ushabti of a lady named Nési-ta-neb-asher. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 6 in.

H P

50 USHABTI of a lady named Nési-ta-neb-asher. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 5¾ in.

T W

51 USHABTI of a royal lady named Ȧst-em-cheb, member of the College of Ȧmen at Thebes. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 5¾ in.

H P

52 USHABTI of a royal lady named Ȧst-em-cheb. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 5¼ in.

Sir George Curtis Lampson.

53 USHABTI of a royal lady named Ȧst-em-cheb. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 6¼ in.

T W

54 USHABTI of an official of the scribes of the treasures of the Temple of Ȧmen named Pai-nefer-nefer. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 3½ in.

H P

55 USHABTI of an official of the scribes named Pai-nefer-nefer. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 3¾ in.

T W

56 USHABTI of a scribe named Ḥeḥ. A priest of An. Faïence. XXIst Dynasty. H. 3½ in.

Mrs. Goodison.

57 USHABTI of a queen. Hout-taui. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 4¾ in.

H P

58 USHABTI of a queen. Hout-taui. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 4⅞ in.

T W

59 USHABTI of a queen. Hout-taui. From Der-el-Bahari. Faïence. XXIst Dynasty. H. 6 in.

Sir George Curtis Lampson.

60 USHABTI of a scribe of the treasury named Nési-Bast. Faïence. XXIst Dynasty. H. 4⅞ in.

H P

61 USHABTI of the chief steward of the treasure, named Ȧmen-mes. Wood, painted. XXIst Dynasty. H. 7¼ in.

H P

62 USHABTI of a queen. Māt-ka-Rā. From Der-el-Bahari. Faïence. XXIInd Dynasty. H. 4⅝ in.

T W

63 Ushabti of a queen. Māt-ka-Rā. From Der-el-Bahari. Faïence. XXIInd Dynasty. H. 4½ in.
HP

64 Ushabti of a lady named ’Tent-Ȧmen. From Der-el-Bahari. Faïence. XXIInd Dynasty. H. 3⅜ in.
TW

65 Fragment of Ushabti, with the name of a Queen Mehtinusekht. Faïence. XXIInd Dynasty.
HW

66 Ushabti of a king. Psamtik. Faïence. XXVIth Dynasty. H. 6⅝ in.
M

67 Ushabti of a priest named Un-nefer (?). Faïence. XXVIth Dynasty. H. 7 in.
HP

68 Ushabti of Ānch-em-aka. Faïence. XXVIth Dynasty. H. 6¾ in.
M

69 Ushabti of a chief priest, named ’Te-ḥer. Faïence. XXVIth Dynasty. H. 6¾ in.
M

70 Ushabti of a chief priest named ’Te-ḥer. Faïence. XXVIth Dynasty. H. 7⅛ in.
M

71 Ushabti of a chief priest named ’Te-ḥer. Faïence. XXVIth Dynasty. H. 4 in.
HW

72 Ushabti of the chief priest Horuta. Faïence. XXVIth Dynasty. H. 9 in.
FP

73 Ushabti of the chief priest Horuta. Faïence. XXVIth Dynasty. H. 10½ in.
FP

74 Ushabti of Pa-nefer-mes. Faïence. XXVIth Dynasty. H. 8½ in.
R. Phené Spiers, Esq.

75 Ushabti of Psamtik. Faïence. XXVIth Dynasty. H. 7⅛ in.
Charles Butler, Esq.

76 Ushabti of Psamtik. Faïence. XXVIth Dynasty. H. 7⅛ in.
Charles Butler, Esq.

77 Ushabti, with Demotic or Hieratic inscription. Faïence. H. 4⅛ in.
HP

78 Ushabti of Ser-pa-tek. Faïence. H. 3⅜ in.
HP

79 USHABTI, uninscribed. Wax, coated with bitumen. H. 2⅛ in.

H P

80 USHABTI, uninscribed. Faïence. Ptolemaic period. H. 4½ in.

H P

81 THREE USHABTI, uninscribed. Faïence. Ptolemaic period. H. 4¾ in.

K

82 USHABTI, uninscribed. Faïence, light blue, with cobalt-coloured wig. Ptolemaic period. H. 4⅛ in.

K

83 TWO USHBATI, uninscribed. Faïence. H. 3⅜ in.

K

84 USHABTI (?), possibly a figure of Osiris. Steatite. Roman period. H. 7 in.

H P

85 APE-FACED USHABTI, uninscribed. Faïence. Roman period. H. 3½ in.

T W

The lower shelf contains a selection mostly fragments. The fragments of pottery on the right hand side, in white, inlaid with grey and other colours, were found by Professor Petrie at Tell-el-Amarna.

The two fragments of wall decoration, with inlaid fish, papyrus reeds and butterfly, are also from Tell-el-Amarna.

The inlaid cartouche of Amenophis III. is also from Tell-el-Amarna.

There are a number of draughtsmen of various designs.

F P

On the left hand side are bunches of grapes for wall decoration, found at Tell-el-Amarna ; a model of a helmet, with fragments of a large bas relief of a helmet of similar design. These belong to the XVIIIth Dynasty.

The fragments of Pottery mostly belong to the XVIIIth Dynasty.

The fragment of an Ushabti is similar in technique to the celebrated Ushabti of the Ghizeh Museum. (See drawing in Frame 30.)

The Lion in yellow and purple is of the late Roman time.

The Feet of two Statuettes stand on figures of prisoners.

H W

Case M.

SCARABS, CYLINDERS, &c.,

WITH NAMES OF KINGS AND OFFICIALS.

DIVISION I.

MENAS (LATE SCARAB OF MENA)	F P
NEB-KA AND RA-NEFER	F P

IVth DYNASTY.

SNEFERU	F P
KHUFU	H P
KHUFU (KING SEATED BEFORE TABLE OF OFFERINGS)	F P
HIGH PRIEST OF HELIOPOLIS	F G
HIGH PRIEST OF MEMPHIS	F P
KHAFRA (CYLINDER)	F P
KHAFRA (3)	F P
MENKAURA	F P
MENKAURA (CYLINDER, BLACK)	F P
MENKAURA (LARGE CYLINDER, BLACK)	E
SHEPSES-KAF	F P

Vth DYNASTY.

SAHURA (CYLINDER)	F P
ASSA	F P
ASSA	H P
PTAH-HOTEP (2)	F P
AN	F P
UNAS (2)	F P

VIth DYNASTY.

PEPY I. (3)	F P
PEPY I.	H P
MENTUEMSAF	F P
RA-NEB-KHA	H P
HOR-NEFER-HON (ALABASTER SLAB)	F P
SHERY	F P
BEBA	F P

VIIth–VIIIth DYNASTY.

NEBY (2)	F P
RAHA (SEALBEARER)	F P
RA-EN-KA	F P
RA-NEFER-KA (2)	F P
RA-NEFER-KA	H P
RA-EN-MAA	F P
RA-MAA	F P
AA	F P
RA-AA-HOTEP (2)	F P
RA-AA-USER	F P
SE-KHAN-RA (2)	F P
SE-KHAN-RA	H P

IXth DYNASTY.

MAA-AB-RA (2)	H P
MAA-AB-RA	F P
KHYAN	H P
KHYAN	F P
YAKEB-HER	F P
RA-UAZED	F P
DUDUMES	F P

XIth DYNASTY.

ANTEF (AMETHYST)	F P
NEBHAT (AMETHYST)	F P
ANTEF (KING'S SON)	F P
MENTU-HOTEP II. (2)	F P
ANTEF V. (2)	F P
SANKH-KA-RA	F P

XIIth DYNASTY.

AMENEMHAT I. (2)	F P
AMENEMHAT-ANKH (CAT AND KITTEN)	F P
USERTESEN I. (4)	F P
AMENEMHAT II. (CYLINDER)	F P
USERTESEN II.	F P
USERTESEN II. (2) (CYLINDERS)	E
USERTESEN III.	F P
USERTESEN III.	H P
USERTESEN I. (LARGE SHELL)	H P
AMENEMHAT II. (LARGE SHELL)	H P
USERTESEN III. (2) (CYLINDERS)	F P
CYLINDER OF SIX KINGS IN ORDER— AMENEMHAT I. USERTESEN I. AMENEMHAT II. USERTESEN II. USERTESEN III. AMENEMHAT III. *Miss Brocklehurst.*	
AMENEMHAT III. (2)	F P
AMENEMHAT IV.	F P

PRIVATE SCARABS.

ROYAL FAVOURITE MU-EN-AB (GOLD PLATE ON AMETHYST)	F P
KEEPER OF ACCOUNTS NEB-RESH	F P
KEEPER OF ACCOUNTS MENTU-HOTEPU	F G
KEEPER OF ACCOUNTS AY	H P
SCRIBE OF ***SHENT*** AY	F P
KEEPER OF CROWN KHINEF	F P
LADY OF THE HOUSE NEBT ANA	F P
LADY OF THE HOUSE MUT-ANKH	F P
CHIEF OF THE SOUTH THIRTY ANKH-TEFI	F P
GUARDIAN OF THE TEMPLE HEB	F P
RA-MERY	F P
RULER OF THE SCRIBES NEFER-ATMU	F P
CHIEF OF BOWMEN AUFEN	F P
LADY OF THE HOUSE HENT-PU	F P
PTAH-MEN	F P
GUARDIAN OF THE BOW SENBF	F P
HOR	F P
KA-KA-EN-THES	F P
OVERSEER OF SLEDGES SET-MES	F P

SCRIBE KHONSU SON OF KHONSU NEFER AND BAKHI	F P
KEEPER OF THE HOUSE OF THE SETRU PTAH-URU	F P
CHANCELLOR SENBSUMA	F P
SEALBEARER, KEEPER OF THE FIELDS SMERTHA	F P
KEEPER OF THE LAND MENTU-NESU	F P
SCRIBE OF THE NOME URT	F P
ROYAL SEALBEARER GENERAL SINEB	F P
FOLLOWER ANKHU SON OF MENTUEMHAT	F P
AKHA	F P
CHIEF OF THE SOUTH THIRTY AMENY	F P
ROYAL TREASURER (?) AMENY	F P
ROYAL SEALBEARER HAR (2)	F P
ROYAL SEALBEARER SENBTI	F P
LADY OF THE HOUSE UAZTHOTEP BORN OF SITNEMTI	F P
LADY OF THE HOUSE SITSEBEK	F P
DIVINE FATHER ATMU-HOTEP	F P
ROYAL SEALBEARER PTAHERDUEN (2)	F P
SCRIBE OF THE KING'S CROWN HER AB	F P
FOLLOWER NEFER HOTEP	F P
CITIZEN, ROYAL PRIEST NEFER HOTEP	F P
KEEPER OF THE PALACE KEEPER OF THE CROWN PUSENBA	F P
ROYAL SEALBEARER NEB-ER-HEB	F P
GREAT SCRIBE OF SEALBEARERS NEHESI	F P
KEEPER OF THE SEALS OF THE PALACE IMUAH (3)	F P
SEBEKHOTEP	F P
COURIER OF THE ROYAL TABLE SEBEKHOTEP SON OF MENTUHOTEP	F P

DIVISION II.

XIIIth DYNASTY.

SANKH-AB-RA	F P
SEHOTEP-AB-RA (2)	F P
RASEBEK-HOTEP	F P
SEBEKHOTEP	F P
NEFERHOTEP	F P
NEFERHOTEP	H P
SEBEKHOTEP III. (3)	F P
SEBEKHOTEP V.	H P
KHA-KA-RA	F P
AA-AB	F P
AY	F P
QUEEN ANA (2)	F P
S-UAZEN-RA	F P
SE-BEK-KA-RA (2) (CYLINDERS)	F P
SEBEKEMSAF (GOLD PLATE ON JASPER)	H P
RA-HAA-NEFER	H P
SI-SEBEK	F G
DIVINE FATHER SEBEK HOTEP	F P
SI-SEBEK-HOTEP	F P
KING'S SON APEK	H P
KING'S SON APEK	F P
KING'S SON KUPEPEN	F P

XIVth DYNASTY.

RA-NEFER-AB	F P
NEFERUI-KA-TAT-UAH (LONG CYLINDER)	F P
KHA-KHEPER-NEFERUI (LONG CYLINDER)	H P
UAH-TAT-NEFER (LONG CYLINDER)	H P

XVIth DYNASTY.

APEPA (6)	F P
RAHOTEP (3)	F P

XVIIIth DYNASTY.

AAHMES I. (2)	F P
AAHMES I.	F G
NEFERTARI	F P
KING'S SON AMEN-MES	F P
AMENHOTEP I.	H P
AMENHOTEP I. *Miss Brocklehurst.*	
AMENHOTEP I. (2) (BLUE GLASS EYE)	F P
AAH-HOTEP II.	F P
KING'S DAUGHTER NEB TA	F P
QUEEN AMEN-MERT	F P
TAHUTIMES I. (2)	F P
TAHUTIMES II. (3)	F P
HATSHEPSUT (2)	F P
HATSHEPSUT (2) *Miss Brocklehurst.*	
HATSHEPSUT	H P
RANEFRU	F P
TAHUTIMES III. (2)	F G
TAHUTIMES III.	F P
TAHUTIMES III.	H P
TAHUTIMES III. ("BORN AT THEBES." BRONZE RING)	F P

PRIVATE SCARABS.

AMENHOTEP	H P
ROYAL SCRIBE AMENHOTEP	F P
DOCTOR AMENHOTEP	F P
MIN-ZEFA	F P
MIN-NEKHT	F P
DOCTOR ROY	F P

AMENHOTEP II.	F G
AMENHOTEP II. (2)	H P
AMENHOTEP II. (OF USERTESEN I. RESTORED BY AMENHOTEP II.)	F P
AMENHOTEP II. ("BORN AT MEMPHIS")	F P
TAHUTIMES IV.	F P
TAHUTIMES IV. (RING)	F P
AMENHOTEP III.	H P
AMENHOTEP III. (10) LARGE SCARABS WITH VARIOUS PHRASES OF HONOUR	F P
AMENHOTEP III. AND QUEEN THYI	F P
AMENHOTEP III. *Miss Brocklehurst.* AND QUEEN THYI	
AMENHOTEP III.	M

AMENHOTEP III. (SILVER RING)	F P
QUEEN THYI (BLUE GLAZED KNOB)	K
QUEEN THYI (2)	F P
CHIEF OF POLICE RA-MERY (BLUE PASTE BEAD)	E
AKHENATEN	H P
AKHENATEN (4)	F P
CARTOUCHE OF ATEN (3)	F P
NEFERTYTHI	F P
NEFERTYTHI	H P
RA-SMENKH-KA	F P
RA-SMENKH-KA	H P
ATEN-MERT	F P
ANKH-S-PA-ATEN	F P
ANKH-S-AMEN	F P
TUT-ANKH-AMEN (LARGE, TWO CARTOUCHES)	*Sir George Curtis Lampson.*
TUT-ANKH-AMEN (BLUE GLAZED KNOB)	F P
TUT-ANKH-AMEN (2) (GLASS AND BRONZE RINGS)	F P
AY (2)	F P

DIVISION III.

HOREMHEB (3) (SCARAB, RING AND BEAD)	F P
HOREMHEB (DOUBLE CARTOUCHE RING)	H P
MUT-NEZEMT (RING)	F P

XIXth DYNASTY.

RAMESSU I. (3)	F P
SETY I. (3) (A LARGE CYLINDER)	F P
RAMESSU II. (4) (GOLD RING, CARNELIAN RING)	F P
RAMESSU II. (SET IN RING)	*Miss Brocklehurst.*
RAMESSU II. (JASPER SPHINX)	E
RAMESSU II.	H P
NEFERTARI (2)	F P

PRIVATE.

VIZIER PA-SAR (GREEN BEAD)	F P
ROYAL SCRIBE, KEEPER OF PALACE BAK EN AMEN (TABLET)	F P
FAN BEARER, ROYAL SCRIBE, KEEPER OF THE HAREM RA-MESSU-USER-HER-KHEPSH (TABLET)	F P
ROYAL SCRIBE, KEEPER OF HORSES PTAH-MES (CARNELIAN SNAKE AMULET)	F P
MER-EN-PTAH (2)	F P
SETY II. (3)	F P
SIPTAH	F P
TAUSERT	F P

XXth DYNASTY.

RAMESSU III. (2)	F P
RAMESSU IV. (2)	F P
RAMESSU V. (2)	F P
RAMESSU VI.	F P
RAMESSU VII.	F P
RAMESSU VIII.	F P
RAMESSU X. (2)	F P
RAMESSU XI. (P)	F P
RAMESSU XII. (P)	F P

XXIst DYNASTY.

PA-SEB-KHANU (2) (GREEN GLAZED TABLET: SAN)	F P
SIAMEN (2)	F P
PASEBKHANU (2) (BEAD AND RING)	F P
PA-NEZ-EM II.	F P

XXIInd DYNASTY.

SHESHENK I. (3)	F P
OSORKON I. (3)	F P
SHESHENK III.	F P
WAPUT	F P
WAPUT	H P
PIMAY (P) (2)	F P

XXIIIrd DYNASTY.

SHESHENK IV. (2)	F P

XXVth DYNASTY.

PA-ANKHY (P)	F P
SHABAKA	H P
SHABAKA (3)	F P
SHABAKA	H M
SHABAKA	H P
SHABATAKA (BLUE BEAD)	F P
TAHARKA (2)	F P
KASHTA	F P
RAMEN-HOR (2)	F P
RAMEN-Y	F P
RAMEN-AB (2)	F P
RAMEN-KA	F G
RA-MAU-NEB	F P
RA-TAT-	F P

XXVIth DYNASTY.

PSEMTHEK I. (2)	F P
PSEMTHEK I. (2)	H P
NEKAU	F P
HAABRA	F P
HAABRA (BEAD)	K
AAHMES-SI-NEIT (2) (MENATS)	F P

XXXth DYNASTY.

NEKHT-HOR-HEB (TABLET)	K
NEKHT-NEB-F (PART OF MENAT)	F P
NEKHT-NEB-F (TABLET)	H P

PRIVATE SCARABS AND RINGS.

UAH-AB-UAH-AB-RA-ANKH	F P
MAU	F P
VIZIER HOR-SI-AST	F P
HORY	F P
NESI-MIN	F P
PEDU-NEIT	F P
PEDU-BAST	H P
UAZIT-ZEFA	H P
PAPA UI	H P
KING DANCING BEFORE GODDESS	H P
WISH SCARAB	H P
SCARABS, WITH SCROLLS, &c. (11)	F P
AMETHYST SCARAB "HOTEP-RA-EN-KHEPER"	*Miss Brocklehurst.*
16 SCARABS JOINED	T W

DIVISION IV.

LARGE SCARABS OF AMENHOTEP III.

LION HUNT INSCRIPTION (FROM ILLAHUN)	K

LION HUNT INSCRIPTION (FROM ILLAHUN)	*University Coll: Edwards Col.*
SAME	F P
SAME	*Walter L. Nash, Esq.*
MARRIAGE INSCRIPTION (FINE BLUE GLAZE)	M
SAME	M G
SAME	H P
SAME	*University Coll: Edwards Col.*

HEART SCARABS OF PRIVATE PERSONS.

PAY (XIXTH DYNASTY)	F P
PRIESTESS OF AMEN THENTA-MAYT	F P
AIMHOTEP	F G
PRIESTESS OF AMEN NESI-HAT (?)	M
PRIESTESS OF AMEN HESI-MUT	F G
NESI-NEFER-ATMU	H P
SETA	E
KEDNUF	H P
DEDICATED TO OSIRIS UNNEFER OF DENDERA, BY HOR	*Rev. Herbert Wilson.*
KEEPER OF GRANARIES HOR	H P
MES: ALTERED FOR SCRIBE OF TEMPLE OF BAST NESI-PTAH, SON OF SAME OFFICIAL AA-HOTEP-NUB	H P
SCRIBE ZA-NEFER ALTERED FOR PRIESTESS OF AMEN THAT-MES	*J. Travers Smith, Esq.*
AA-NERAU, SON OF ZED-BAST-AUF-ANKH BORN OF TA-AA-NERAU	H P
MAY	E
NAME ERASED	E
BLUE GLASS (UNINSCRIBED)	M
BLUE FAIENCE (UNINSCRIBED)	M
CRYSTAL, HOLLOWED, AND PAINTED WITH PHŒNIX "BENNU SON OF RA:" AND PLATE OF BLUE GLASS TO COVER THE BACK, FOR AUF-ER-NEHEH XIXTH DYNASTY GUROB	F P
LAZULI (UNINSCRIBED)	M
BLUE GLASS (UNINSCRIBED)	H P
BLUE PASTE (UNINSCRIBED)	H W
BLUE FAIENCE (UNINSCRIBED)	M
AMETHYST (UNINSCRIBED)	K
DARK BLUE FAIENCE (UNINSCRIBED)	M
STEATITE HUMAN-HEADED SCARAB, KING OFFERING	E

SMALLER SCARABS.

BLUE GLAZED (2)	M
AMETHYST	M
BLUE GLAZED (2)	K

Division V.

1 Four Bricks. Painted green, with black inscription; name of Rameses II. From the foundation deposit of a temple. Faïence. About L. 9 in., W. 4½ in., H. 1½ in.

H W

Division VI.

1 Brick. Painted green. Inscription in black: names and titles of Rameses II. From the foundation deposit of a temple. Faïence. L. 14 in., W. 7 in., H. 2½ in.

H W

2 Fragment of a Plaque for mural decoration. Leaf, with inlaid rosettes. Polychrome faïence. From Tell-el-Amarna. XVIIIth Dynasty. W. 2 in., L. 1¾ in. by 10 in.

H W

3 Fragment of a Plaque for mural decoration. Lotus flower. Polychrome faïence. From Tell-el-Amarna. XVIIIth Dynasty. W. 2 in.

H W

4 PLAQUE for mural decoration, in form of a cartouche, with the name of Seti II. Yellow and blue faïence. Fragment. XIXth Dynasty. L. 3 in. by 10 in., W. 1¾ in.

H W

5 PLAQUE for mural decoration, in form of a cartouche, with the name of Seti II. White and brown faïence. XIXth Dynasty. L. 3½ in., W. 1¾ in.

M G

6 THREE SMALL GLAZED BRICKS, with the name of "The servant of the beer (house ?)" Sitaou, devoted to Osiris. Blue faïence. XVIIth Dynasty. L. 1¼ in., W. ¾ in., H. ½ in.

Liverpool Museum.

Division VII.

1 TWO FRAGMENTS OF A STELE, of blue glazed ware, with black painting. Ankh-pa and his family adoring Harmakhis and Atum. XXIst Dynasty. W. 9. in., H. 5½ in.

H W

2 FRAGMENT OF THE HIEROGLYPH, "LIFE." Blue glazed ware, painted black. The beginning of the offering formula (stu di hotep). Faïence. XVIIIth Dynasty. W. 4 in.

H W

3 FRAGMENT OF THE HIEROGLYPH, "LIFE." White glazed ware. XXIInd Dynasty. W. 8½ in.

H W

4 THREE TILES. Blue glazed ware About L. 6 in., W. 3½ in., H. ½ in.

H W

5 FRAGMENT OF A STELE, representing in low relief the chief of the workmen Ptah-em-heb, and his wife, adoring Bast. Blue faïence. XIXth Dynasty. H. 5 in.

H W

6 TWO FRAGMENTS OF A WIG, and the diadem in blue glazed ware, painted black. Faïence. New Empire.

H W

7 FRAGMENT OF A TILE. Rough engraved Inscription. Blue faïence. Ptolemaic period. H. 1½ in.

H W

Division VIII. GLASS.

Contains a selection of glass mosaic and some sticks from which the mosaics are sliced. At the top is ranged a series of the gods in coarse semi-opaque glass, including a representation of Set; in the second line are amulets. These are all of a comparatively late period, and it is stated have been placed in the bodies of mummies. The portion of a hawk's head below has belonged to a canopic vase. The fragments in single colours may have been for mural decoration. The finer and more delicate mosaics were probably applied to personal ornaments, furniture and caskets. The fragment with a winged Eros in white on a blue ground is similar in technique to the Portland vase (this piece has probably been in a fire). This suggests that the Portland vase is of Egyptian fabrication, the art is certainly Hellenistic, of the Alexandrian school. One of the small Œnoche was found at Pompeii, a city where the art showed a strong influence of the school of Alexandria. The sphinx in blue glass has a layer of white glass behind the surface, in order to heighten the colour. Some of the fragments of mosaic were obtained at Rome, but that does not militate against their Egyptian attribution, since a portion of the Roman tribute in the time of the Empire, included glass. The objects placed near the small mask in yellow with blue hair are of an earlier period.

Division IX.

Pectorals are a somewhat rare form of ornament found upon the breasts of mummies. They have some connection with the Heart Chapter in the Ritual of the Dead, as that is the Chapter found upon them when any portion of the Ritual is inscribed. They are made of various materials: gold, silver, bronze, stone, faïence, wood and composition; their usual shape is that of a naos or shrine. The subjects on the pectorals vary greatly; those made in the precious metals have but little resemblance to the more ordinary faïence or other material. The usual subjects found on these latter are either the deceased adoring a god, or Anpu seated on a shrine with accessories, or Cheper (the scarab) in his boat, with Isis and Nephthys adoring.

1 Pectoral, in the shape of a shrine, pierced at the top for suspension. On the obverse, a priest, standing before a table of offerings, adoring Osiris; on the reverse, a priest adoring Anubis, seated on the top of a shrine. Faïence, blue glaze and purple lines for the drawing. XIXth Dynasty. Size, 3⅜ in. by 3¼ in.

H W

2 PECTORAL, in the form of a shrine, pierced at the top for suspension. On the obverse, two figures of Anubis facing each other, collared, and holding sceptres, with flails behind, each seated on the top of a shrine; on the reverse, a Tat between two knots. Faïence, blue glaze and purple lines for the drawing. XIXth Dynasty. Size, 4⅜ in. by 3¾ in.

M

3 PECTORAL, in the shape of a shrine, pierced at the top and bottom for suspension. On the obverse, Anubis, collared, seated on the top of a shrine, with flail behind; above, a line of inscription "Ȧnpu, the chief of the divine house." No reverse. Faïence, blue glaze and purple lines for the drawing. XVIIIth or XIXth Dynasty. Size, 2⅞ in. by 3¼ in.

H W

4 PORTION OF A PECTORAL, in the shape of a shrine, pierced at the top and bottom for suspension. On the obverse, formerly the scarab Chepera in his boat, and, standing on the boat, Nephthys adoring; on the reverse, a priest standing adoring before a table of offerings. XIXth Dynasty. H. 4½ in.

H W

5 PECTORAL, in the shape of a shrine, pierced at the top and bottom for suspension. On the obverse, the scarab Chepera let in, with two figures standing on his boat adoring; on the reverse, the back of the scarab lined, but uninscribed, on either side of it, a kneeling figure adoring, above, a winged disk, and below, a line of inscription: "The sculptor of the monuments of Ȧmen Annu-rā." Faïence, blue glaze, purple lines for the drawing. The scarab black. XIXth Dynasty. Size, 4⅝ in. by 4¾ in.

H W

6 PECTORAL, in the shape of a shrine, with a row of urcei with disks on the top, two holes for suspension at the bottom. On the obverse, in the cornice, a winged disk; below, a Latus fish and lotus flower, and in the lower compartment, a figure standing adoring Khnum seated, and behind him a goddess standing, wearing a uræus and fish crown, with imitative hieroglyphics in panels, and a lotus flower. Faïence, light green glaze, with black head-dresses and squares. Size, 3¼ in. by 4¼ in. XXIInd Dynasty.

M

7 PECTORAL, in the shape of a shrine, pierced at the top for suspension. On the obverse, Anubis seated with a flail. Faïence, blue glaze, with dark blue figure. This figure appears to have been made by means of a stamp. No reverse. From Aḥmîm. Size, 2⅝ in. by 2⅜ in.

H P

8 PORTION OF A PECTORAL. On the obverse, in the centre, a blue glass scarab let in, resting on the boat of Chepera, standing at each end are figures of Osiris; on the reverse, the back of the scarab, and Tat on one side, a buckle on the other. Wood, gilded and inlaid with glass, the bodies of the figures alabaster. L. 4⅜ in.

M G

9 PECTORAL, in the shape of a shrine, pierced with a hole at each corner for suspension. On the obverse, in the cornice, a winged disk, below, two fishes and a seated cat. No reverse. Faïence, white glaze. From Bubastis. XXIInd Dynasty. Size, 2⅜ in. by 2⅝ in.

H P

10 PECTORAL, the left hand side of a remarkably beautiful specimen of inlaid glass and alabaster work, representing Nephthys kneeling in a position of adoration within a naos. Drah abu'l Neḳḳah. H. 3¾ in.

H P

11 PECTORAL, in the shape of a shrine, pierced at the top for suspension. On the obverse, Anubis collared, seated on a shrine, with flail behind, in front, a table of offerings, above, an inscription; on the reverse, a papyrus sceptre, a column, a Tat, and a buckle. Faïence, dark blue glaze, with green lines for the decoration. Size, 3⅝ in. by 3¼ in.

K

12 PECTORAL, in the shape of a shrine, pierced at the top and bottom for suspension. On the obverse, two tats between two buckles; on the reverse, a priest kneeling before the god Anubis, above, a line of inscription. Faïence, blue glaze and purple line for the drawing. XIXth Dynasty. Size, 3½ in. by 3½ in.

H P

13 PECTORAL, in shape of a naos or shrine, surmounted by a row of seven uræi wearing disks, beneath which, in pierced work, is the figure of Rameses III., kneeling before Åmen-Rā, making an offering to him, Chonsu stands behind Åmen-Rā, and Mut supports the King. Above the King's right hand are two cartouches with his names inscribed on them. Bronze, has been gilded, and inlaid with glass and mother-of-emerald. XXth Dynasty. Size, 4⅜ in. by 5⅜ in.

H P

14 PECTORAL, in the shape of a shrine, pierced at the top for suspension. On the obverse, Anubis collared, seated on a shrine with flail behind, between two Tats, above, an inscription. No reverse. Wood, formerly inlaid. Size, 4⅜ in. by 3⅝ in.

H W

Division X. IVORY.

1 A VERY LARGE CASTANET in the form of an arm and hand. Ivory. L. 17 in.

2 APE, seated. On the base, two seated apes. Ivory. H. 1½ in.

T W

3 AN OBJECT in the form of an elephant's tusk, possibly a charm. On it are engraved various mythical animals. Ivory. L. 14⅝ in.

Liverpool Museum.

4 FRAGMENT of an object in the form of an elephant tusk, possibly a charm. Ivory. L. 8½ in.

Mrs. Goodison.

5 A PAIR OF CASTANETS, in form of arm and hand. Ivory. L. 6⅜ in.

T W

6 FRAGMENT engraved with recumbent lion. From Kahun. Bone. XIIth Dynasty. L. 4⅜ in.

F P

7 DOLL. Ivory. H. 4¾ in.

H W

8 A CASE FOR NEEDLES, perhaps. Ivory. L. 5 in.

H W

9 TAURT. Ivory. H. 5½ in.

K

10 SIX OBJECTS, three with carved heads, probably for inlay on a box or staff. Ivory. L. 7¼ in.

F G

11 HAWK. Inlay in wood and ivory. Gurob. XVIIIth Dynasty. H. 2½ in.

F P

12 PORTION OF A LION-HEADED FIGURE. From Kahun. Ivory. XIIth Dynasty.

F P

13 HANDLE OF A SWORD, or Dagger. Bone (?) L. 4⅜ in.

Liverpool Museum.

Division XI. GLAZED SCHIST.

The earliest examples of glazed mottled-green schist are the cylinders bearing cartouches of the VIth Dynasty, the latest pieces of glazed schist belong to Roman times. The splendid head from a sistrum in the centre of the Case bears the cartouche of Usestesen I. The Kohl pot with open work, to the left, bears the cartouche of the Royal Princess Mernub, said by Mr. Leiblein to belong to the XVIIIth Dynasty. The Kohl pots to the right, and those beneath, belong, also, to the same period, also the Œnoche, with the broken handle, above. The pectoral beneath, with a winged scarab carved on the reverse, belongs to the same time. The semi-circular plaque is inscribed: "President of the prophets, president of the gate of the foreign lands, duke of the town, Ment-em-hat, son of the prophet of Ȧmen, the duke of the town, Nes-ptah, president of the double house of the Rā priests of the temple of Hȧ-pa-tuin." Ment-em-hat was the son of Nes-ptah, prince of Thebes. XXVth Dynasty. The crocodile bears the cartouche of Amenhotep III. The plaque at the right-hand corner below, has on one side a deity, winged, and piercing a serpent with a spear. The features are those of Bes, the name of the god is lost from a fracture in the stone. It may be Sopt, but it is more likely to be Set, with some attribute of Horus. The reverse shows a ram-headed Sphinx reclining on a sculptured base, and wearing a head-dress consisting of horns, disk and feathers with two uraci. The inscription gives the name of the ram as "Ȧmen-Rā, divine King." It is the rare Reheri of Amon, known on monuments of Amenhotep III., and the original of Jupiter Ammon. See Proc. Soc. Bib. Arch., Jan., 1894 (compare with No. 10, Case K, Liverpool Museum). Beside this piece is a fragment of similar style, the winged deity is thrusting his spear into a serpent.

1	Head from a sistrum. XIIth Dynasty. H. 2¼ in.	M
2	Œnoche. XVIIIth Dynasty. H. 3¾ in.	M G
3	Kohl Vase. XVIIIth Dynasty. H. 2 in.	H W
4	Kohl Vase. XVIIIth Dynasty. H. 2¼ in.	H P
5	Kohl Vase. XVIIIth Dynasty. H. 2⅛ in.	T W
6	Pectoral. XVIIIth Dynasty. H. 2¼ in.	H W
7	Semi-circular Plaque. XXVth Dynasty. D. 3 in.	H W
8	Crocodile. XVIIth Dynasty. L. 2 in.	H W
9	Plaque. XIXth Dynasty. H. 2½ in.	M G
10	Plaque. XIXth Dynasty. H. 2 in.	H P

Division XII. SAIITIC POTTERY.

37 Neck of Vase. (For the shape of vase, see No. 174, Case E.) H. 1¼ in.

H W

38 Sceptre of the Goddesses. The sign uaz (green). H. 3¼ in.

H W

39 Tat. H. 4¼ in.

H W

40 Neck of Vase. Lotus flower capital; below, a monkey. H. 2¼ in.

H W

41 Portion of Sistrum. H. 5 in.

H W

42 Stand for a Royal Hawk. Ornamented with the symbols of union. Inscribed with the name of a high priest, Har-si-ese H. 3¾ in.

H W

43 Plaque, bearing the name of King Ahmes. 2¼ in. square.

H W

44 Sistrum. The head of Hathor below; above, a naos, human-headed hawks, and a figure of Maāt at the top. H. 11 in.

H W

45 Fragment of Bast in open-work. H. 2 in.

H W

46 Plaque. A Tat, between and surmounted by symbolical ornaments, in low relief. H. 5¼ in.

H W

47 Bowl.

48 Tat. Pale green colour. H. 7 in.

H W

49 Hathor Head, in low relief. H. ¼ in.

H W

50 Spoon. Rosette in bowl; on the flat portion, a man leading a calf and carrying fish hanging from a stick across his shoulder; the whole in low relief. L. 4 in.

H P

51 Votive Offering, a naos ornamented with an apis. H. 1½ in.

H W

The examples which are now white were originally pale green.

Division XIII. SAIITIC POTTERY TO No. 26.

19 Pot. Green ground. H. ¼ in. H W

20 Portion of a Statuette of a Harper. H. 1½ in. H W

21 Portion of a Bowl. Turquoise ground, mottled with dark blue. L. 3¾ in. H W

22 Toilet Pot. (From Alexandria.) D. 2 in. H W

23 Bowl. Pale green colour. D. 5 in. H W

24 A Monkey, holding a vase. H. 5 in. M G

25 Two Small Vases, with heads of Bes. H. ¾ in. H W

26 Fragment of a Bowl. Rosettes in open-work round rim, frogs on rim, fish inside. Both in relief. L. 4 in. H W

27 Head of a Horse. (Found in Macedonia.) L. 2¼ in. H W

28 Statuette of a Goddess, head missing. This and the following Nos. of this Division came from Alexandria, and were probably made in that city in Ptolemaic times. H. 3 in. H W

29 Portion of a Vase, figure in relief. H. 4½ in. H W

30 Portion of a Vase, figure in relief. See the inscribed vase in British Museum. H. 5½ in. H W

31 Portion of a Vase, figure in relief. H. 4½ in. H W

32 Statuette. Venus Anadyomene. H. 1½ in. H W

33 Statuette. Venus. H. 1½ in. H W

34 Statuette. Eros. H. 1¾ in. H W

35 Head. H. 1½ in. H W

36 Pot. D. 1½ in. H W

Division XIV. NAUCRATIS POTTERY.

1 ARYBALLOS. The body covered with cross-hatching, incised. From the Delta. H. 2 in.
H W

2 ARYBALLOS. In form of hedgehog. L. 2½ in.
H W

3 ARYBALLOS. Found at Kamiros, at Rhodes. H. 2¼ in.
H W

4 ARYBALLOS. Similar to No. 1. From Ægina. H. 2 in.
H W

5 CUP, with two handles. Incised ornamentation of Greek motives. H. 2¼ in.
H W

6 BOWL. Incised rosette in centre, wreaths and festoons above. D. 4¼ in.
H W

7 CUP, with two handles. Egyptian and Greek motives of ornamentation, incised. H. 2¼ in.
H W

8 BOTTLE. Bands of ornamentation incised, and in low relief. H. 5 in.
H W

9 ŒNOCHE. Three bands of incised ornament on the body; handle missing. H. 3 in.
M

10 BOWL, ornamented outside with rosette, festoons, and band of waves. D. 3¼ in.
H W

11 UPRIGHT VASE. Pale green ground, ornamented in dark grey blue, with band of chevrons at top, conventional scroll below, imbrications at bottom. H. 3 in.
F P

12 HEDGEHOG. Fawn-coloured ground. Bosses in pale grey. L. 2 in.
H W

13 BOWL, with two lions in the round on rim. Incised rosette inside at bottom. D. 3 in. (Compare with No. , Case .)
H W

14 SPOUTED BOWL, with two lions on rim in the round, incised rosette inside at bottom. Green colour. D. 3¼ in.
H W

15 SPOUTED BOWL, with two lions in the round on rim, incised rosette inside. D. 2¾ in.
H W

16 TWO FRAGMENTS. (1) Winged Eros, in the round, on incised palmettes. H. 1½ in. (2) Portion of a Vase, a dancing satyr and men with swords. H. 2¼ in.

F P

17 SPOUTED BOWL, a lion on rim, incised rosette in centre. D. 2¾ in.

H W

18 FRAGMENT OF A BOWL, with band of ornament. H. 2 in.

H W

For an account of the pottery of Naucratis, see two volumes of the Egypt Exploration Fund series, the first by Professor Flinders Petrie, who discovered the remains of the ancient city, and the second by Professor Ernest Gardner.

Case N.

The Pottery in this Case, with two or three exceptions, dates from the Middle Empire to the Ramesside period, the time when the blues were the most brilliant, and the glazes the finest.

1 HIPPOPOTAMUS. Lotus flowers painted on back and sides; legs broken off. Blue faïence. XIIth Dynasty. L. 5½ in.

H W

2 UPRIGHT VASE. So-called imbricated, really feather ornamentation. Blue faïence. XVIIIth Dynasty. H. 3¾ in.

M

3 DROP-SHAPED VASE. Greenish-blue faïence. Ramesside period. H. 5 in.

M

4 UPRIGHT VASE. Blue faïence. XVIIIth Dynasty. H. 5¼ in.

M

5 DROP-SHAPED VASE. Blue faïence. XXIInd Dynasty. H. 6¼ in.

M

6 LOTUS CUP, on stem. Ornamentation in bas-relief. Blue faïence. XIXth Dynasty. H. 5½ in.

M

7 LOTUS CUP, on stem. Ornamentation in bas-relief. Blue faïence. XIXth Dynasty. H. 5¾ in.

M

8 Lotus Cup, on stem. Ornamented in bands—(1) sacred eyes; (2 and 3) the king slaying a captive; (4) lotus leaves. Inverted papyri plants on stem, the whole in bas-relief. Blue faïence. XXIInd Dynasty. H. 6¼ in.

M

9 Cup, on foot. Cup divided into six lobes. Ornamented in lines vertical in relief. Blue faïence. XVIIIth Dynasty. H. 3 in.

M

10 Libation Vase, with cover. Ornamentation in black wavy lines. Blue faïence. Ramesside period. H. 11½ in.

F G

11 Thistle-shaped Vase, on a foot. Ornamentation in black lines, black inside. Blue faïence. XIXth Dynasty. H. 4 in.

M

12 Lotus Cup, on stem. Ornamented in bands—(1) vultures and papyri; (2) the king receiving the sword from divinities and slaying enemies; (3) the king in his chariot slaying enemies; (4) papyri, the whole in relief. Blue faïence. XXIInd Dynasty. H. 5¾ in.

M

13 Lotus Cup, on stem. Ornamentation in bas-relief. Blue faïence. XIXth Dynasty. H. 5½ in.

M

14 Lotus Cup, on stem. Ornamentation in bas-relief. Blue faïence. XIXth Dynasty. H. 5 in.

M

15 Bowl. A band of inscription, illegible, containing a cartouche of Sebekhotep III. (?) (Ra-kha . . . .) Dark blue faïence. Middle Empire. H. 3½ in.

M

16 Upright Vase, with pointed base. Ornamentation in black lines. Dark blue faïence. H. 3¾ in.

H W

17 Ribbed Basket-shaped Pot, with cover. Ornamented in black lines. Blue faïence. Ramesside period. H. 4 in.

M

18 Hippopotamus. Seated with its head turned, the mouth open; the body is ornamented with lotus flowers and bands of chevrons. Blue faïence. XIIth Dynasty. H. 3¼ in. L. 4½ in.

H P

19 Ribbed Basket-Shaped Pot, with cover. Blue faïence. Ramesside period. H. 3½ in.

M

20 SISTRUM. A naos surmounting a Hathor head, above, Maat before Shu and Tefnest. Dedicated to Bast. Blue faïence. XXIInd Dynasty (?). H. 9¼ in.

M

21 POT, with lip. A band of chevron ornamentation in black. Pale blue faïence. XIIth Dynasty (?). H. 2½ in.

Walter L. Nash, Esq.

22 GLOBULAR VASE, with lip. Blue faïence. XVIIIth Dynasty. H. 2 in.

H W

23 BOWL. Ornamented in the inside with Hathor heads; on the outside with an open lotus flower. Blue faïence. XVIIIth Dynasty.

H W

24 TAZZA. Ornamented with a black line on rim. Blue faïence. XIXth Dynasty. D. 1¾ in.

H W

25 POT. Ornamented with zig-zags between vertical lines, incised and painted purple. Blue faïence. XIXth Dynasty. D. 2 in.

H W

26 COVER OF A POT. Ornamented with lines. Blue faïence. Ramesside period.

M

27 BOWL. Ornamented on the inside with a pond in centre, lotus flowers and buds springing from it; on the outside with an open lotus flower, painted in dark purple. Blue faïence. D. 10¼ in.

H P

28 ARYBALLOS, with cover. Ornamented with lines and a band of chevrons. Blue faïence. XVIIIth Dynasty. H. 2¼ in.

H W

29 POT, with lip, on small foot. Blue faïence. XIXth Dynasty. H. 2 in.

H W

30 LOTUS-SHAPED VASE on foot, with cover. Ornamented on outside with open lotus in black lines. Blue faïence. XIXth Dynasty. H. 1¾ in.

H W

31 BOWL. Ornamented on inside with lotus flowers and buds springing from centre, on the outside with open lotus flower. Blue faïence. XVIIIth Dynasty. D. 3¾ in.

H W

32 FIGURE OF PTAH holding cats, and with serpents coming out of his mouth; two scarabs on the top of head. Blue faïence. XXIInd Dynasty. H. 3 in.

M

33 THISTLE-SHAPED POT, on foot. Ornamented with lotus leaves springing from foot. Blue faïence, black inside. XVIIIth Dynasty. H. 3¼ in.

H W

34 FIGURE OF PTAH holding two feathers, and standing on two crocodiles, snakes coming out of his mouth, a scarab on the top of head; behind, a winged figure of Maat. Sacred eye incised on base. Blue faïence. XXIInd Dynasty. H. 2¼ in.

M

35 KOHL CASE, composed of three reeds. Chevrons and dots, painted in black on the straps uniting them. Blue faïence. XXIInd Dynasty. H. 3¾ in.

H W

36 KOHL CASE, composed of two reeds. Blue faïence. XIXth Dynasty. H. 4¾ in.

H W

37 STATUETTE, form of Ammon. Human body with ram's head, surmounted with disk and horns; behind, the wings and tail of a bird. Blue faïence. Ptolemaic (?). H. 3½ in.

M

38 FIGURE OF AN APE holding an object. Dotted with black. Blue faïence. XIXth Dynasty. H. 2¼ in.

H W

39 TWO FIGURES OF BES, standing back to back. The plumes have been inlaid with ivory, one piece remaining. Blue faïence. XVIIIth Dynasty. H. 2½ in.

H W

40 BOWL. Ornamented with a geometrical development of the lotus pattern in black on the inside, a star on the outside. Blue faïence. XVIIIth Dynasty. D. 4⅝ in.

F G

41 BOWL. Ornamented with fish having lotus flowers in their mouths, chevron border; on the outside, an open lotus flower in purple outline. Blue faïence. XVIIIth Dynasty. D. 5½ in.

H W

42 PORTION OF A BOWL. Ornamented on the inside with a rosette in centre, surrounded by fish and bands of lancet-shaped points; on the outside, an open lotus flower. Blue faïence. XVIIIth Dynasty. D. 6 in.

H W

43 PORTIONS OF A BOWL. Ornamented on the inside with a rosette in centre, surrounded by fish and lotus flowers, bordered by a chevron pattern; on the outside, a rosette in centre, with bands of chevron patterns in dark blue. Blue faïence. XVIIIth Dynasty. D. 5½ in.

H W

44 Bowl. Pond or tank in centre, from which spring lotus flowers and buds, chevron border; the outside, an open lotus flower. Blue faïence. XIXth Dynasty. D. 7 in.

H W

45 Stibium Pot, with cover. Ornamented on cover, with a rosette on vase, by an open lotus flower, in purple lines. Blue faïence. Ramesside period. H. 1¾ in.

M

46 Bowl. Ornamentation for a tank in centre, surrounded by fish, having in their mouths lotus flowers for the inside; outside, an open lotus flower. Blue faïence. XIXth Dynasty. D. 5¾ in.

H W

47 Upright Box. Incised ornamentation of three lotus flowers. Blue faïence. Ramesside period. H. 2¼ in.

M

48 Ring, with inscription relating to Ammon on the bezel. Blue faïence. XXIInd Dynasty (?). Length of bezel, 2¾ in.

M

49 Ring. Ornamented with lotus flowers in open work. Blue faïence. XXIInd Dynasty. H. ¾ in.

M

50 Ring. Ornamentation, horns seated on lotus flower, winged snakes, a tat, &c., in open work. Blue faïence. XXIInd Dynasty. H. 1 in.

M

51 Draughtman. A captive, hair and beard painted black. Blue faïence. XXIInd Dynasty. H. 1 in.

M

52 Head of a Woman from a statuette. Hair, eyes, eyebrows and two lines on cheeks painted black. Blue faïence. H. 1½ in.

M

53 Aryballos, with two handles. Bands of circles and pointed leaves below lotus flowers painted in black. Blue faïence. H. 1¾ in.

M

54 Long-necked Vase, with lip. Blue faïence. H. 1¾ in.

M

55 Ring. Lotus flowers and Maat in open-work. Blue faïence. XXIInd Dynasty. H. ¾ in.

M

56 Ring. Seated Bast with frieze of kittens below, standing from the ring, on which are lotus flowers in relief. Blue faïence. XXIInd Dynasty. H. ½ in.

M

57 RING. Lotus flowers and Maat in open-work. Blue faïence. XXIInd Dynasty. H. ¾ in.

M

58 RING. Lotus flowers in open-work. Blue faïence. XXIInd Dynasty. H. ⅝ in.

M

59 RING. Lotus flower and Maat in relief. Blue faïence. H. ¾ in.

M

60 REEL. Ornamented, with rosettes in relief. Blue faïence.

M

61 REEL. Ornamented, with rosettes in relief. Blue faïence. XXIInd Dynasty. D. 1¾ in.

M

62 BOWL. Inside, ornamented with three fish and three lotus flowers; outside. open lotus flower painted in black. Blue faïence. XIXth Dynasty. D. 4¼ in.

M

63 DROP-SHAPED VASE. Open lotus flower painted in black. Blue faïence. XIXth Dynasty. H. 2½ in.

M

64 LOTUS-SHAPED VASE. Open lotus flower painted in black on outside. Blue faïence. H. 1½ in.

M

65 BEAKER-SHAPED POT. Blue faïence. XIXth Dynasty. H. 1½ in.

M

66 BEAKER-SHAPED POT. Blue faïence. XIXth Dynasty. H. 1¾ in.

M

67 BOWL. Ornamented in inside with open lotus flower. Blue faïence. XIXth Dynasty. D. 4 in.

M

68 PORTION OF COLUMN. Titles and cartouches of Amenhotep II., incised and painted in black, from Nubt. Blue faïence. 8 in.

M G

69 HEAD OF CANOPIC VASE, hawk head. Painted in black lines. Blue faïence. XXIst Dynasty. H. 2 in.

M

70 HEAD OF CANOPIC VASE, Anubis head. Painted in black lines. Blue faïence. H. 4 in.

M

71 PORTION OF CANOPIC VASE. Ornamentation, Anubis, Nephthys, Kebh senuf; belonging to hawk-headed vase: name of Set-em-heb. Blue faïence. XVIIIth Dynasty (?). H. 6½ in.

M

72 PORTION OF HATHOR COW, in relief. Ornamented with purple spots. Blue faïence. XVIIIth Dynasty. L. 1¾ in.

M

73 PAIR OF BALLS. Ornamentation, purple stripes. Blue faïence. XIXth Dynasty. D. 1½ in.

M

74 BOWL. Ornamentation, open lotus flowers inside and outside. Blue faïence. XVIIIth Dynasty. D. 4¼ in.

M

75 ŒNOCHOE. Ribbed, and with lotus flower and relief on handle. Blue faïence. XIXth Dynasty. H. 2¼ in.

M

76 ARYBULLOS. Ribbed. Blue faïence. XIXth Dynasty. H. 2½ in.

M

77 SHORT ALABASTRON SHAPED VASE, with two handles. Ornamentation, a band of black dots. Blue faïence. XVIIIth Dynasty. H. 2 in.

M

78 BOWL. Ornamentation, lotus flowers between a band of chevrons in black on inside, spots on rim. Blue faïence. XIXth Dynasty. D. 3⅞ in.

M

79 BES. In relief. From Thebes. Blue faïence. Period of Seti I. H. 5 in.

Ralph Bankes, Esq.

80 DROP-SHAPED VASE, a ring in relief on neck. Blue faïence. XXIInd Dynasty. H. 5¾ in.

M

81 FRAGMENT OF VASE. Inscribed with portions of cartouches of Amenophis IV. and his Queen in purple. Blue faïence. XVIIIth Dynasty. L. 2 in.

M

82 PORTION OF A WIG, in relief. From Thebes. Blue faïence. Period of Seti I. H. 4½ in.

Ralph Bankes, Esq.

83 DROP-SHAPED VASE. A ring in relief on neck. Blue faïence. XXIInd Dynasty. H. 5¾ in.

M

84 STATUETTE OF QEB SENUF. Blue faïence. XXth Dynasty. H. 2½ in.

Ralph Bankes, Esq.

85 STATUETTE OF ANUBIS. Blue faïence. XXth Dynasty. H. 2½ in.

Ralph Bankes, Esq.

86 KOHL VASE. Ornamented with lotus flower in black. Blue faïence. XVIIIth Dynasty. H. 1¾ in.

H P

87 POT, with convex cover, standing on five small feet. Blue faïence. XIXth Dynasty. D. 2½ in., H. 1 in.

H W

88 POT, with incised cartouche of Rameses II. Dark purple-grey faïence. XIXth Dynasty. H. 2 in.

M

89 WAR CAP, covered with representations of metal disks. Discovered by Professor Petrie at Gurob. Blue faïence. XVIIIth Dynasty. H. 2½ in.

F P

90 MENAT, surmounted with head of Isis. Blue faïence. XIXth Dynasty. H. 4 in.

M

91 THE FOUR GENII OF AMENTI. (They were sewn into the mummy bandages.) Ornamentation in black. Blue faïence. XIXth Dynasty. H. 5¾ in.

M

92 A PAIR OF END-PIECES OF NECKLACES. Friezes of divinities in open-work on both sides. The inscription indicates it was a new year's gift. Blue faïence. (See No. 14, Case O.) XXth Dynasty. L. 2½ in., H. 1½ in.

M

93 WINGED FUNEREAL SCARAB. Ornamentation incised and painted in black. Blue faïence. XXIInd Dynasty. L. 13 in.

M

94 MENAT, surmounted with head of Isis above a line of incised hieroglyphs. Blue faïence. XIXth Dynasty. H. 5¼ in.

M

95 STAND FOR VASE. Inscribed: "Royal offering to Sebeh, lord of Semennu; may he give a mass of provisions for the Ka of Nuseneb." (Fragments of a similar stand are in the Ghizeh Museum.) Green faïence. XIIth Dynasty. D. 4¼. H. 2 in.

H W

96 Portion of a Head of a Snake. Blue faïence. XVIIIth Dynasty. W. 3¼ in.

H W

97 Upright Cup, with foot. Blue faïence. XIXth Dynasty. H. 4 in.

M

98 Statuette. Isis wearing horns and disk. Blue faïence. XIXth Dynasty. H. 3 in.

M

99 Statuette. Sechet. Blue faïence. XIXth Dynasty. H. 4 in.

M

100 Statuette. Nut. Blue faïence. XIXth Dynasty. H. 4 in.

M

101 Statuette. Nepes-Atmu. Blue faïence. XIXth Dynasty. H. 3⅛ in.

M

102 Statuette. Isis wearing horns and disk, the horns painted black. Blue faïence. XIXth Dynasty. H. 3½ in.

M

Case O.

All the objects contained in this Case are contributed by the Royal Museum of Berlin, with the permission of His Imperial Majesty William II.

(The figures within brackets refer to the Nos. of the Berlin Catalogue.)

1 Harpokrates, with the Head of Bes. The body is that of Horus, but covered with hairs like that of a beast. The head is that of Bes, with the curl of Harpocrates.

Bronze. Saitic period, or earlier. H. 28 cm. (2489.)

2 Isis nursing her son Horus. The standing boy reaches up to the shoulders of his mother.

Bronze. Saitic period. H. 16 cm. (8288.)

3 Cat, the sacred animal of Bubastis. The scarab upon the head and the hairs of the body inlaid with gold, the necklace and the hairs of the tail with silver. The fore-feet are restored.

Bronze. Saitic period. H. 8.5 cm. (11330.)

4 Cat playing with her Kittens. The inscription of the base (inlaid with silver) says: "May Bubastis give life to Uza-pen-tho, son of Pekhor, born of the lady Neith-khent-rashe."

Bronze. Saitic period. H. 5.5 cm., br. 6 cm., l. 10 cm. (9321.)

5 Shepherd carrying a Lamb.

Wood. New Empire. H. 10 cm. (4670.)

6 "Ushabti" of the Lady Ta-mit. The face is probably a portrait.

Wood. New Empire. H. 22 cm. (4652.)

7 Harpokrates, crouching. The crown and the uræus in the forehead (probably of gold or silver) are lost.

Faïence. New Empire. H. 5 cm. (10593.)

8 Sitting Ape. Eating an apple, and holding another fruit in his arms.

Faïence. Saitic period. H. 7 cm. (8337.)

9 Sitting Ape. Eating an apple. Very small. With the name of Pepi on the under-side of the base, though of a later period.

Blue paste, possibly Libyan period. H. 1 cm. (11161.)

10 Small Face of a Woman. Glazed stone, with inlaid glass eyes. From a statue of different materials.

New Empire. H. 4 cm. (2040.)

11 Vase; held in the Claws of a Rampant Lion. Lion inlaid with blue and red paste. From a temple of the lion-headed god Shu, probably from Tell-es-seba (Leontopolis).

The style suggests a foreign influence. Serpentine stone. H. 17 cm. (8979.)

12 Carved Wooden Tablet, in so-called Mycenian style, displaying similarities of designs with the Vaphio cups. The hole in the centre was for a jewel. Beasts of prey (lion and griffin) hunting antelopes in a hilly landscape with a palm and other trees.

Found at Memphis, probably in the tomb of Sarobina, prophet of Astarte in the reign of Amenophis IV. Dm. 6.5 cm. (1882.)

13 (A) DAGGER. Blade of bronze, handle of ivory and wood, tipped with large and small golden nails. L. 40 cm. (2053.)
(B) LEATHER SHEATH of the same. L. 40 cm. (2054.)
(C) WHETSTONE. (274.)
Found together at Thebes. New Empire.

14 NECKLACE. Beads and flowers of blue faïence. The flowers strung together as done by the children to-day. The centre-piece is of very fine open work.

Obverse:—Horus with the palm-stick, counting the years of his reign to a king (the figure of the king is lost); behind him Nechbet, the goddess of Upper Egypt.

Reverse:—Horus the child, seated upon a lotus-flower among bushes of papyrus reeds.

New Empire. (9029.)

The following six Nos. (15—20), *with many other things not exhibited here, belonged to a young lady of the time of Rameses II., and who was buried in a public tomb at Thebes.*

15 SMALL BOX, of green glazed stone decorated with flowers and amulets.
L. 4.5 cm., Br. 3 cm., H. 3.5 cm. (2038.)

16 NECKLACE, in 3 hanks, with figures of gods and animals (Bes, Thoeris; hawk, fish, crocodile, ant, &c.).

Gold, lapis lazuli, carnelian, green feldspar; several of the beads are of ivory, others of electron. (1991.)

17 NECKLACE. Small rosettes of gold, lapis lazuli, carnelian. (1992.)

18 NECKLACE. The beads are made of gold and carnelian. (1993.)

19 NECKLACE. Beads of ivory and carnelian. Found in the Box No. 15. (1997.)

20 A PAIR OF GOLD EARRINGS. (1826—1827.)

4 CAT PLAYING WITH HER KITTENS. The inscription of the base (inlaid with silver) says: " May Bubastis give life to Uza-pen-tho, son of Pekhor, born of the lady Neith-khent-rashe."

Bronze. Saitic period. H. 5.5 cm., br. 6 cm., l. 10 cm. (9321.)

5 SHEPHERD CARRYING A LAMB.

Wood. New Empire. H. 10 cm. (4670.)

6 " USHABTI " OF THE LADY TA-MIT. The face is probably a portrait.

Wood. New Empire. H. 22 cm. (4652.)

7 HARPOKRATES, crouching. The crown and the uræus in the forehead (probably of gold or silver) are lost.

Faïence. New Empire. H. 5 cm. (10593.)

8 SITTING APE. Eating an apple, and holding another fruit in his arms.

Faïence. Saitic period. H. 7 cm. (8337.)

9 SITTING APE. Eating an apple. Very small. With the name of Pepi on the under-side of the base, though of a later period.

Blue paste, possibly Libyan period. H. 1 cm. (11161.)

10 SMALL FACE OF A WOMAN. Glazed stone, with inlaid glass eyes. From a statue of different materials.

New Empire. H. 4 cm. (2040.)

11 VASE; HELD IN THE CLAWS OF A RAMPANT LION. Lion inlaid with blue and red paste. From a temple of the lion-headed god Shu, probably from Tell-es-seba (Leontopolis).

The style suggests a foreign influence. Serpentine stone. H. 17 cm. (8979.)

12 CARVED WOODEN TABLET, in so-called Mycenian style, displaying similarities of designs with the Vaphio cups. The hole in the centre was for a jewel. Beasts of prey (lion and griffin) hunting antelopes in a hilly landscape with a palm and other trees.

Found at Memphis, probably in the tomb of Sarobina, prophet of Astarte in the reign of Amenophis IV. Dm. 6.5 cm. (1882.)

13 (A) DAGGER. Blade of bronze, handle of ivory and wood, tipped with large and small golden nails. L. 40 cm. (2053.)
(B) LEATHER SHEATH of the same. L. 40 cm. (2054.)
(C) WHETSTONE. (274.)
Found together at Thebes. New Empire.

14 NECKLACE. Beads and flowers of blue faïence. The flowers strung together as done by the children to-day. The centre-piece is of very fine open work.

Obverse :—Horus with the palm-stick, counting the years of his reign to a king (the figure of the king is lost); behind him Nechbet, the goddess of Upper Egypt.

Reverse :—Horus the child, seated upon a lotus-flower among bushes of papyrus reeds.

New Empire. (9029.)

The following six Nos. (15—20), *with many other things not exhibited here, belonged to a young lady of the time of Rameses II., and who was buried in a public tomb at Thebes.*

15 SMALL BOX, of green glazed stone decorated with flowers and amulets.
L. 4.5 cm., Br. 3 cm., H. 3.5 cm. (2038.)

16 NECKLACE, in 3 hanks, with figures of gods and animals (Bes, Thoeris ; hawk, fish, crocodile, ant, &c.).

Gold, lapis lazuli, carnelian, green feldspar ; several of the beads are of ivory, others of electron. (1991.)

17 NECKLACE. Small rosettes of gold, lapis lazuli, carnelian. (1992.)

18 NECKLACE. The beads are made of gold and carnelian. (1993.)

19 NECKLACE. Beads of ivory and carnelian. Found in the Box No. 15. (1997.)

20 A PAIR OF GOLD EARRINGS. (1826—1827.)

The following six Nos. (21—26) *are specimens of the great treasure of an Ethiopian Queen, and were found in her pyramid at Meroë. All the objects seem to be the work of a local artist of Meroë. Some cameos and gems of pure Greek work, which were found among them, show that the treasure belongs to the Greek or Roman period.*

21 GOLD BRACELET, in Cloisonné enamel.

Two pieces joined by a hinge. In the middle strip the ornamentation is composed of scales and figures of moon-god, Khons. Above are uræus-snakes. (1639.)

22 GOLD BRACELET, similar to No. 21.

The hinge is covered by a plate, with the doors of a temple and a collar (so-called "Aegis"). (1643.)

These bracelets could not span round the whole arm, and, also, they do not show any fastening. They were probably sewn to a leather band, the fastening being on this band.

23 GOLD FINGER RING. The king sitting between Amon and Mut, the chief gods of the Meroitic kingdom. (1723.)

24 GOLD FINGER RING. The queen, represented as the goddess Isis-Selket, receives a son from Amon. (1711.)

25 GOLD FINGER RING. The queen presents her son to the king.

The king and queen wear the same dress as in the sculptures of Meroë and Napata.

26 GOLD FINGER RING. Vulture, the sacred animal of the goddess Mut, rending an enemy—a representation which occurs often on the Meroitic monuments. (1720.)

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27 FRAGMENT OF A GLASS VESSEL OF TWO DIFFERENT LAYERS. For the representation the upper blue layer is removed and the drawing is cut into the lower white layer with extreme fineness. Represented is a standing goddess in the wing-dress, and the head of the goddess Hathor. The rest is lost.

Greek period. H. 6 cm. (9717.)

28 HEAD OF THE GOD BES, in a kind of glass-mosaic.
Greek period. L. 2.7 cm., br. 3 cm. (9744.)

29 SCARAB OF THUTMOSIS III. Set in a gold ring, which is composed of lotus stalks with flowers and buds.
New Empire. (1781.)

30 SO-CALLED "MENAT." Dedicated to Hathor by Ankh-nehtif, priest of Amon, and the third priest of Anubis at Hauaris (in the Delta).

Above: Horus gives life to a king holding the sign "Life" to his nose.

Below: Hathor upon a flower between the goddesses of Upper and Lower Egypt.

These "Menats," made in heavier materials, counterbalanced the large bead collars.

Faïence. Saitic period. L. 12.5. (7709.)

31 SO-CALLED "MENAT," in very neat open work and very small. Above, Bubastis; below, an eye with an arm holding a vessel.
Faïence. Saitic period. L. 3.4 cm. (11329).

32 CAMEO, of the reign of Amenophis III. Rectangular plate.

Above: The king in peace, kneeling between Amon and Mut, the gods of Thebes and Ptah and Sekhmet, the gods of Memphis.

Below: The king in war, fighting in his war-chariot and on foot.

Grey stone. L. 2 cm. Br. 1.5 cm. (8081.)

33 PIECE OF A SO-CALLED BOOMERANG, with the figure of a toad finely carved, and the sign "mighty." On the reverse a crocodile. The use of these objects, which, if complete, have the form of the tusk of an elephant, is not clear. Probably they were amulets.
Ivory. New Empire. L. 10 cm. (9611.)

34 SALVE BOX, WITH LID AND LARGE HANDLE. On the handle, a singing girl sitting upon a mat and playing the guitar with the plectron. Behind her a carpet with large embroidery, over which the tops of papyrus reeds and lotus flowers, showing that she is in a garden. The recesses are filled with blue paste.

Found at Memphis. Wood. New Empire. L. 26.5 cm. (1877.)

35 IVORY SPOON. The handle finishes in an ibex-head; upon the column capital on the other end stands a naked boy carrying a shell on his head. L. 21 cm. (1886.)

36 STATUE OF A QUEEN, in the usual dress, wearing the head-dress of Isis-Hathor; she has a girdle with long ends, a fan and a flower, large collar, earrings and bracelets. No inscription.
Green stone. Libyan period. H. 55 cm. (10114.)

37 STATUE OF AN UNKNOWN MAN, wearing the dress of an officer of the XVIIIth Dynasty, with large wig, collar and bracelets of gilt plaster. The sceptre in the left hand is lost.
Found at Thebes. Wood. XVIIIth Dynasty. H. 29 cm. (4667.)

38 FIGURE OF NEITH, the goddess of Saïs. Dedicated at the Temple of Saïs by Peteneith, son of Karer. The name of one of the ancestors is composed with the name of Psametic I.
The original stand, not exhibited here, has a Karian inscription.
Found at Saïs. Bronze. Saïtic period. H. 38 cm.

Case P.

GLASS.

Glass of this description was formerly called Greek and Roman, then Phœnician and Egyptian. The evidence for attributing it to Egypt consists in the colours and ornamentation, in the fact of brilliant examples belonging to the time of Amenophis IV. (Nos. 28 and 29), and that remains of Glass Works have been found in the Delta and Upper Egypt. There are allusions in the Classical writers and early Christian Fathers to the Egyptian fabrication of glass. Egyptian glass formed part of the native tribute to Rome. There have not been discovered remains of Glass Works at Rome. Colourless glass was, however, fabricated at Rome. The Phœnicians, who distributed Egyptian manufactures throughout the lands bordering the Mediterranean, imitated the Egyptian glass. The inferior examples in this Case are probably from their fabrics. The high estimation in which these small vessels were held in ancient times is indicated by their being found, along with other precious objects, in Greek and Etruscan tombs.—H.W.

1 ALABASTRON: Palmettes, in yellow and white, on green ground. H. 7⅛ in.
South Kensington Museum.

2 FLAT BOTTLE, with two handles. Turquoise ground, covered with chevrons in yellow and dark blue. H. 4½ in.

South Kensington Museum.

3 COLONETTE, with lotus capital (Kohl vase). Blue ground, yellow and white chevrons at the base, the capital outlined in yellow. H. 3¼ in.

South Kensington Museum.

4 ŒNOCHE, with trilobed lip. Dark blue. The body covered with chevrons in yellow and white, the rim yellow and spiral lines of yellow round neck. H. 4¾ in.

South Kensington Museum.

5 BOWL, on a foot. Ribbed outside. The ornamentation a suggestion of interlaced bands in yellow, red, blue, green and white. H. 4½ in.

South Kensington Museum.

6 AMPHORA, with foot. Dark blue ground, yellow rim, the body and neck covered with yellow and turquoise chevrons. H. 5 in.

South Kensington Museum.

7 CRATER-SHAPED VASE, with three handles. Blue ground, turquoise handles, yellow rim, the body and neck ornamented with chevrons in white and yellow. H. 2½ in.

South Kensington Museum.

8 ALABASTRON. Blue-black ground, yellow rim, the body covered with chevrons in white, yellow and turquoise. H. 6 in.

H W

9 A HEAD, wearing the polos, from the statuette of a goddess. The face is in white paste, the hair in black, the polos yellow, red paste below suggests it was the upper portion of drapery. Found at Alexandria. Ptolemaic period. H. 1½ in.

H W

10 AMPHORA. White ground. Handles in blue, white and yellow, a rim of blue and white, a band of chevrons in yellow, turquoise and dark blue on the body and neck. (Said to be from Drah abu 'l Nuggah). H. 4½ in.

H P

11 BEAD. Black ground, covered with flowers in red and green in mosaic. H. 1¼ in.

H W

12 SIX SQUARES OF MOSAIC. Ornamentation: diapers of geometrical patterns in red, blue, green, black and yellow. 2 in. square.

South Kensington Museum.

13 FLAT BOTTLE, with ribbed neck. Wavy white lines on a blue ground. H. 2⅝ in.
H W

14 BOTTLE, opaque white, three heads in relief. Moulded. H. 3 in.
H W

15 BOTTLE in form of a dried date, yellow. Moulded. H. 2¾ in.
H W

16 BOTTLE, cylindrical neck, expanded foot. Ornamentation: chevrons, in red and white on black ground. This vessel is probably of Coptic times. H. 1¾ in.
H W

17 CONICAL VASE, with tall neck. Ornamentation: large chevrons in white on deep purple ground. H. 4⅛ in.
H W

18 ALABASTRON. Black ground, chevrons in white and yellow, yellow rim. H. 4⅞ in.
H W

19 ŒNOCHE. Dark blue ground, chevrons and petals in white and yellow (covered with irridescence). H. 4¾ in.
H W

20 ALABASTRON. White ground (covered with silver irridescence), chevrons and lines in black, rim black. H. 3¾ in.
H W

21 AMPHORA. Dark blue ground, chevrons in white on body, white spiral lines below. H. 3¾ in.
H W

22 AMPHORA. Pale green ground, white chevrons, handle white. H. 4⅝ in.
H W

23 FLAT CIRCULAR BOTTLE, short neck and two handles. Dark ground. A band of chevrons in yellow, grey and white on body, another on neck; handles in yellow. Found at Abydos. H. 2⅞ in.
H W

24 ALABASTRON. Pale blue ground, chevrons in yellow and black, yellow rim; handles in black. H. 4 in.
K

25 BULBOUS-SHAPED VASE, on foot (missing). Angular handles. Deep blue ground, chevrons in white, red, turquoise and yellow. H. 4⅛ in.
M

26 ALABASTRON. Pale blue ground, chevrons in yellow and black; black handles. H. 4 in.
H W

27 AMPHORA. Handles (partly missing) amber coloured. Black ground, chevrons in white and red on body, bands of white and red on neck. H. 5 in.

H W

28 PORTIONS OF A CRATER. Found along with the following No. 29 at Tell-el-Amarna, the site of the former capital of Kuenaten (Amenhotep IV.). It may be concluded they belong to his period from the colour and technique being the same as that of objects bearing his cartouche. Also, Professor Petrie found in the course of his excavations at Tell-el-Amarna remains of a glass-maker's workshop, with fragments of vases, &c. H. 3¼ in. H. ¾ in.

H W

29 PORTION OF A CRATER. H. 3 in. H. ⅞ in.

H W

30 PORTION OF A THREE-HANDLED VASE, amphora-shaped. Deep blue ground, the body covered with festoons in yellow and white, brown handles. H. 4 in.

H W

31 AMPHORA. Blue ground and handles, yellow rim, chevrons in yellow and turquoise. H. 3 in.

H W

32 AMPHORA. Blue ground, covered with irridescence, spiral lines on lower part and neck, festoons on the body. The colour cannot clearly be distinguished on account of the irridescence. H. 6⅛ in.

H W

33 ARYBALLOS. Deep blue ground, yellow rim and spiral bands, chevrons of pale blue and yellow. H. 2⅜ in.

H W

34 AMPHORA. Deep blue ground, yellow spiral lines on neck, festoons on body, amber coloured handles. H. 4⅝ in.

H W

35 FLAT TWO-HANDLED BOTTLES. Turquoise ground; ornamentation: white and blue wavy lines. H. 3⅝ in.

M

36 AMPHORA. Dark ground, ornamented with festoons in white and yellow, spiral lines on the neck, amber-coloured handles. H. 5⅜ in.

H W

37 AMPHORA. Dark blue ground, a band of yellow and white chevrons between lines, yellow rim. H. 3 in.

H W

38 FLAT BOTTLE, with two handles (one missing). Deep blue colour, white cylindrical lines on the rim. H. 4½ in.

F P

39 ŒNOCHE. Blue-black ground, a band of chevrons in turquoise and yellow, between bands of yellow, the same colour rim. H. 3¼ in.
H W

40 BOWL. Deep claret colour, incised line below rim on the outside. H. 2⅛ in., D. 3¾ in.
H W

41 ALABASTRON. Blue ground, white and yellow festoons. H. 5 in.
H W

42 AMPHORA. Blue ground, yellow chevrons and lines. H. 3¾ in.
H W

43 BANGLE, or bracelet. Dark blue-black colour. D. 2⅝ in.
H W

44 AMPHORA. Blue, yellow lines on rim and body. H. 2½ in.
H W

45 ARYBALLOS. Dark ground, a band of twisted glass in black and yellow surrounds the vase, yellow rim. H. 1⅞ in.
H W

46 AMPHORA. Blue ground, spiral lines and chevrons in white. H. 4¼ in.
H W

47 BOWL, ornamented with rosettes in relief. Purple colour. Moulded. H. 1⅝ in.
H W

48 ARYBALLOS. Blue ground, a band of chevrons in yellow, the rim in yellow. H. 2½ in.
H W

49 BOTTLE. Green colour. H. 1⅜ in.
H W

50 BOTTLE. Amber colour. H. 2½ in.
H W

51 AMPHORA. Blue ground, festoons in white and yellow, spiral lines on neck. H. 3¾ in.
H W

52 POT. Blue colour. H. 1⅛ in.
H W

53 AMPHORA. Green colour, remains of handles in opaque white. H. 3⅛ in.
H W

54 BOWL. Green colour, band of rosettes in relief. Moulded. D. 3 in.
H W

55 HYDRIA. Dark ground, festoons and spiral lines in yellow and white; handles and base, amber-coloured. Similar colour on vase found at Kamiros, Rhodes, in British Museum. H. 3⅜ in.

H W

56 POT. Blue colour. H. ⅞ in.

H W

57 ALABASTRON. Blue ground, spiral lines on neck and base, a band of festoons in white. H. 4¾ in.

H W

58 CYLINDER, amber glass, brilliant irridescence. L. 1½ in.

H W

59 BOWL, with flat rim and foot. Dark green colour. Polished and finished with great accuracy. D. 3¼ in.

H W

Case Q.

The Pottery in this Case is mainly of the 1st and 2nd Centuries. The paste is softer than that in Case N, the vitreous glaze is thickly applied, sometimes over a slip.

1 TWO-HANDLED VASE. Painted outside a deep purple, inside blue. Ornamented on the top of body with a wreath of green leaves, in relief. Faïence. Roman period. H. 5¾ in.

H W

2 VASE, with expanded neck. Ornamentation: on the neck, flying birds; beneath, on the body, a band of egg and dart ornament; beneath this, a band of fish and flowers; beneath this, animals and leaves above; the foot, a band of leaves; the whole in relief, and of a deep blue colour. The foot is restored. Faïence. Roman period. H. 7¼ in.

M

3 DISH, with narrow rim, and ring on foot. The inside is painted in purple outline on a white ground, representing an animal, with conventional foliage, within a circular medallion, the outside painted in turquoise blue. (Compare with XIIIth century Persian plates in British Museum and Sèvres Museum.) Faïence. Roman period. D. 8½ in.

H W

4 VASE, with globular body, expanded neck and foot. The body is ornamented at the base with lotus flowers in low relief springing from the foot, the ground between the petals filled in with cross-hatching. Round the upper part of the body is a band of wild beasts, in relief, and round the neck a band of grapes and vine leaves, in relief. The general colour is a deep blue, the reliefs in two upper bands are green. (Compare band of grapes and leaves with the ornamentation of early Coptic textiles at South Kensington Museum.) Faïence. Roman period. H. 5¾ in.

H W

5 PLATE. Ornamented with a circular medallion. Surrounded by an ornamental border, and divided into two semi-circular compartments, each enclosing two ducks, *vis à vis*, the whole in low relief, painted a deep blue. (On a blue vase of the Ramesside period, discovered by Professor Petrie, the same motives of ducks, similarly placed, are painted in black.) Faïence. Roman period. D. 7½ in.

H W

6 TWO-HANDLED VASE, on hollow foot, with straight neck and overhanging lip. Painted outside a deep purple, and inside blue. Ornamented with a wreath of green leaves at top of body, palmettes of green leaves below handles, and bright lines of leaves on body; the whole in relief. Faïence. Roman period. H. 7½ in.

M

7 VASE, with cover, expanded neck and hollow base. Ornamented on the neck with a band of conventional vine leaves, a band of wild animals on the body, conventional lotus flower, with the ground between petals covered with hatching; the whole in low relief. Painted in blue. Faïence. Roman period. H. 7¼ in.

M

8 CYLINDRICAL VASE, originally possessed a single handle. A band of birds and conventional ornament at the top; beneath, a band containing a centaur, wild animal, and a goose among conventional trees; the whole in low relief. Pale green colour. (Fragments of a similar ware, discovered in the Aventine, Rome, are in the Berlin Museum. Other examples of the ware, discovered at Pompeii, are in the Naples Museum. See Annali . . . .) Faïence. Roman period. H. 5 in.

H W

9 THE TOP OF A COLONETTE. Horus seated on an open lotus flower. Painted in pale yellow, with greenish tinge. Faïence. Roman period. H. 1¾ in.

H W

10 CYLINDRICAL VASE, formerly possessing a handle. Ornamentation: under the rim, a row of pearls; beneath, a narrow band of birds and conventional leaves and flowers; the body of the vase, a band of bunches of grapes and leaves; the whole in low relief. Painted in blue and purple, on a white ground. Faïence. Roman period. H. 5½ in.

M

11 CYLINDRICAL VASE, formerly possessing a handle. Ornamentation: below the rim, a band of pearls; then a narrow band of waves, beneath a band of bunches of grapes and vine leaves; the whole in low relief. Painted in deep blue. Faïence. Roman period. H. 6 in.

H W

12 VASE. Similar to No. 6, except for slight differences in the ornamentation of the body. Faïence. Roman period. H. 7¾ in.

M

13 DISH, with small rim and large ring at foot. Painted in turquoise blue. Faïence. Roman period. D. 6½ in.

H W

14 VASE. Similar to Nos. 6 and 12, neck and foot missing. Faïence. Roman period. H. 6 in.

H W

15 TWO-HANDLED VASE, globular body, straight neck and flat rim. The upper portion of rim ornamented with a wreath of leaves, a band of scroll ornament on the body, the whole incised; marks in relief at the base of handles. Painted in turquoise blue. Faïence. Roman period. H. 6¼ in.

H W

16 CYLINDRICAL VASE. Similar to No. 8, except that the large band contains two lions and a gazelle. The interior painted in pale green; the exterior was possibly originally the same colour. Faïence. Roman period. H. 4½ in.

H W

17 DIE. Ornamented on each facet with (1) a vase; (2) a head of Horus; (3) a hand holding palm branch; (4) Venus Anadyomene; (5) a collar; (6) a head of Bes; the whole incised. Painted in blue. Faïence. Roman period. H. ¾ in.

H W

18 PEAR-SHAPED VASE (the handle and lip missing) on a hollow ring. Ornamentation: a band of egg and dart ornament; below, a wide band of birds and animals between conventional trees, beneath a band of waves; and at the bottom, lotus leaves and palmettes; the whole in low relief. Painted in blue. Faïence. Roman period. H. 7½ in.

M

19 DODECAHEDRON. Each facet contains a Greek letter incised upon it. Painted in blue. Faïence. Roman period. H. 2½ in.
M

20 BOWL, with expanded lip. Painted in blue. Faïence. Roman period. D. 3¾ in. H. 1½ in.
H W

21 POT, with handle. Painted in deep blue. Faïence. Roman period. H. 1¾ in.
H W

22 BOWL, with flat base. Painted turquoise blue. Faïence. Roman period. D. 3⅞ in.
H W

23 JAR, with globular body and expanding neck. Painted blue. Faïence. Roman period. H. 3¼ in.
H W

24 BOWL, with small foot. Painted in turquoise blue. Faïence. Roman period. D. 4 in.
H W

25 MEASURE. A vase painted on the side. Painted blue. Faïence. XXVIth Dynasty. D. 3½ in. H. 2 in.
H W

26 HEAD, the hair surmounted by a diadem. Painted, the face in green the rest in blue. Faïence. Roman period. H. 2¼ in.
H W

27 HEAD OF A GODDESS. Painted in pale green and purple. Faïence. Roman period. H. 2 in.
H W

28 TWO FIGURES AT A BANQUETING SCENE. Painted green and yellow. Faïence. Late Roman period. L. 2 in.
H W

29 HEAD OF A GRIFFIN. Painted in blue and yellow. Faïence. Roman period. H. 1⅞ in.
H W

30 FRAGMENT OF A VASE. A head and vine leaves. Painted in blue and yellow. Faïence. Roman period. H. 2½ in.
H W

31 FRAGMENT OF A VASE. Two birds' heads, *vis à vis*. Painted in purple on white. Faïence. Roman period. H. 1¾ in.
H W

32 LION. Painted in blue. Faïence. Roman period. H. 1½ in.
H W

33 FRAGMENT OF VASE. Vine leaves in relief. Painted in blue, leaves in green. Faïence. Roman period. L. 1¾ in.
H W

34 HEAD OF A WOMAN. Painted green. Faïence. Roman period. H. 1½ in.
H W

35 HEAD. Painted blue. Faïence. Roman period. H. 1¼ in.
H W

36 BOWL, on flat base. Dark blue crackle. Faïence. Roman period. D. 4¾ in.
H W

37 PLAQUE of a Sacred Eye, in relief. Faïence. Roman period. L. 9 in., H. 6 in.
H W

38 POT, with lip. Painted blue. Faïence. Roman period. H. 2½ in.
M

39 SPOUTED POT, with handle. Painted blue. Faïence. Roman period. H. 2 in.
M

40 GLOBULAR BOWL, with upright neck. Painted blue. Faïence. Late Roman period. H. 2¾ in.
M

41 FRAGMENT OF THE FACE OF THE GOD BES. Painted blue. Faïence. Roman period. L. 2½ in.
H W

42 MEASURE. Painted in blue. Faïence. Ptolemaic period. H. 1¾ in., D. 2½ in.
H W

43 A STICK OF BLUE GLAZE, probably for pottery (H W), and THREE PIECES OF BLUE FRIT (M). Period uncertain.

44 OBLONG BOWL, with two handles. Painted blue. Faïence. Roman period. L. 3½ in.
H W

45 BOWL, flat at base. Painted in deep blue. Faïence. Roman period. D. 4 in.
F G

46 BOWL, with flat base, two handles and spout. Painted blue. Faïence. Roman period. D. 3¾ in.
M

47 Fragment of a Vase. Animals in low relief. Painted blue. Faïence. Roman period. H. 4 in. **M**

48 Portion of a Vase, similar to Nos. 6 and 12. **H W**

49 Vase, the cover and handles are missing. Ornamented with bands of leaf forms, the interstices filled with cross-hatchings incised, a wreath of leaves in relief on the shoulder. Painted turquoise blue. Faïence. Roman period. D. 7 in., H. 4¾ in. **H W**

50 Deep Bowl. Painted blue. Faïence. Ptolemaic or Roman period. D. 5 in. **H W**

51 Six portions of a Statuette of the Venus Anadyomene. They comprise the torso, pedestal, portions of the vase supporting figure, and a leg. The statue with pedestal was about 13 in. high. Painted blue. Faïence. Roman period. **H W**

52 Lamp, with two burners. Ornamented by a circular medallion of a cupid. Painted blue. Faïence. Roman period. L. 5½ in. **H W**

53 Portion of a pear-shaped Vase, the neck missing, a mask in relief attached to it. Fluted. Painted blue. Faïence. Roman period. H. 3½ in. **H W**

54 Portion of a Votive Plaque, on the lower portion were probably two feet. The upper part, including the name of the personage, is missing. Inscribed *αφ οικ ἀνέδηκεν ἐη' ἀγαδῖο.* Painted blue; characters, in relief, yellow Faïence. Roman period. L. 5½ in., H. 3 in. **H W**

Case R.

The Pottery in this Case is entirely in Terra-cotta, and ranges in date from the Ancient Empire down to Roman times. Examples of the four tall Vases, Nos. 23, 30, 32 and 41, are unknown in Museums.

1 Two-handled Vase, on small foot. Ornamented in relief: on one side, a satyr and bacchante, on the other, a bacchante and mask; between them, two groups of Victories holding tripods; lotus flower at the bottom; the neck is cannellated. Terra-cotta. Roman period. H. 6 in.

H W

2 Bulbous-shaped Vase, on small foot. Ornamented in relief in two bands, the lower representing a banqueting scene, the upper, amorini holding garlands; a row of pearls below the lip. Terra-cotta. Roman period. H. 5½ in.

H W

(*This vase and the preceding have been moulded from metal vases. They show traces of having been painted.*)

3 Bulbous-shaped Vase. Ornamented in the centre with a scene from a comedy. (Moulded from a metal vase.) Terra-cotta. Roman period. H. 3½ in.

H W

4 Stand for a Vase. Terra-cotta. Uncertain period. H. 6 in.

H W

Standing on this is a small Terra-cotta Vase, ornamented with parallel lines. XXth Dynasty. H. 3 in.

H W

5 Stand for a Vase. Ornamented with black lines. Terra-cotta. Uncertain period. H. 4½ in.

H W

6 Vase, rounded at base and with large lip. The inscription states it belonged to the royal scribe, Amen Hotep. Red polished terra-cotta. XVIIIth Dynasty. H. 9¼ in.

H W

7 Amphora-shaped Vase. Ornamented on the neck with bands of ornament in black and red, a band on the belly. Terra-cotta. Ramesside period. H. 16½ in.

H W

8 Pear-shaped Vase, with lip. Ornamented with crocodiles, scorpions and snakes in maroon colour. (From the east side of the Nile, opposite Gebeleyn.) Terra-cotta. Ancient Empire. H. 11¼ in.

H W

9 PEAR-SHAPED VASE, with two handles. Ornamented with concentric circles and wavy lines. Terra-cotta. Ancient Empire. H. 5 in. F G

10 BOWL, with lip and two handles. Ornamented with concentric circles and wavy lines. Terra-cotta. Ancient Empire. H. 5½ in. H W

11 BOTTLE, with two handles, of flattened shape. Red terra-cotta, polished. Ancient Empire. H. 3¾ in. H W

12 ŒNOCHE. Red terra-cotta, polished. H. 3 in. H W

13 STAND FOR VASE. Terra-cotta. Uncertain period. H. 2½ in. H W

14 BOWL. Found by Professor Petrie at Kahoun. Terra-cotta. XIIth Dynasty. H. 2¾ in. H W

15 BOWL, with two handles. Ornamented with concentric circles and wavy lines. Terra-cotta. Ancient Empire. H. 2¾ in. H W

16 VASE in the shape of a shell, with a cupid riding on a dolphin emerging from the opening. Two handles. Terra-cotta, polished. Roman period. H. 3¼ in. H W

17 LAMP. Ornamented with bas-relief of Serapis, inscribed on the bottom AGATHA in Greek characters. Terra-cotta, red colour and polished, or possibly covered with thin lead glaze. Roman period. L. 3 in. H W

18 LAMP, in the form of two sandalled feet, surmounted on uræus. Terra-cotta, similar to preceding. Roman period. L. 2¼ in. H W

19 UPRIGHT VASE, with single handle. Ornamented with a band of winged Victories below garlands, bands of pearls and palmettes at the bottom (moulded from a metal vase). Terra-cotta. Roman period. H. 4¾ in. H W

20 TALL VASE, with long neck, on foot. Ornamented with two eagles in relief (moulded from a metal vase). Terra-cotta. Roman period. H. 4¾ in. H W

21 VASE, with single handle. Ornamented with two naked boys in relief (moulded from a metal vase). Terra-cotta. Roman period. H. 4½ in. H W

22 TESSERA. Inscribed "POMPEI SERENI Q." Red glazed terra-cotta. Roman period. D. 1¾ in.

H W

23 TALL UPRIGHT VASE, with cover. Both ornamented in bands of ornament, the motives being lotus leaves, outlined in black, and painted in blue. Inscribed "Wines of the North of the Osirian Em Net'chem." Terra-cotta. XIXth Dynasty (?). H. 36 in.

H W

24 VASE, with small neck and three handles, with rings attached. Reticulated ornament, pearls and drops in relief. Terra-cotta. Roman period. H. 4 in.

M

25 PEAR-SHAPED VASE, with two handles. Ornamented with pearls and drops, in relief. Terra-cotta. Roman period. H. 6 in.

M

26 TWO-HANDLED VASE, with lip and small foot. Ornamented with rows and festoons of pearls and larger drops. Terra-cotta. Roman period. H. 5½ in.

M

27 THREE-HANDLED BOWL, rings in the handles. Ornamented wlth a dancing satyr, and garlands in dark purple. Found at Gebeleyn. Terra-cotta. Roman period. D. 4¾ in.

H W

28 PORTION OF THREE-HANDLED BOWL, similar to preceding No. Found at the same place.

H W

29 PORTION OF THREE-HANDLED BOWL, similar to above, and from same place.

H W

30 TALL UPRIGHT VASE, with cover. Similar to No. 23. The inscription, also, is the same.

H W

31 FLAT VASE, with long neck and two handles. Found by Professor Petrie, at Gurob. Terra-cotta. Middle Empire. H. 6 in.

F P

32 TALL UPRIGHT VASE, with cover. Similar to Nos. 23 and 30. Similarly inscribed, except that South is substituted for North. H. 28½ in.

H W

33 VASE, in shape of a duck. Ornamented in red and black; terra-cotta. H. 5½ in.

H W

34 Vase, in form of an animal. Ornamented in black; terra-cotta. L. 5½ in.
H W

35 Basin. Terra-cotta. XVIIIth Dynasty. H. 2 in.
H W

36 Tall Vase. Terra-cotta. XVIIIth Dynasty. H. 8 in.
H W

37 Cylindrical ribbed Vase. Terra-cotta. XVIIIth Dynasty. H. 12 in.
H W

38 Upright Vase. Terra-cotta. XVIIIth Dynasty. H. 6½ in.
H W

39 Bowl. Terra-cotta. XVIIIth Dynasty. H. 3 in., D. 5 in.
H W

40 Basin. Terra-cotta. XVIIIth Dynasty. H. 2½ in., D. 5½ in.
H W

(The above six pieces are from a foundation deposit of a temple of Thothmes III., excavated at Koptos by Prof. Petrie, 1894.)

41 Tall upright Vase with cover. Similar to Nos. 23, 30 and 32. The inscription the same as on No. 32. H. 31 in.
H W

42 Bowl. Ornamented with chevrons in white slip. Red polished terra-cotta. Ancient Empire. D. 3½ in.
H W

43 Cylindrical Vase, with lip. Ornamented with upright straps of line, triangles and palm branch. Red polished terra-cotta. Ancient Empire. H. 7½ in.
H W

44 Basin. Ornamented with chevrons of hatched lines in white slip. Red polished terra-cotta. Ancient Empire. D. 5½ in.
H W

45, 46, 47, 48, 49. Five red polished terra-cotta Bowls and Vases, the tops are all blackened, ranging in height from 3¼ in. to 10 in. This ware has been assigned to the XIth Dynasty. Recent excavations by Professor Petrie at Nagadeh have yielded large numbers of these vases, and in a position which inclines him to class it with VIth Dynasty pottery.
H W

50 Tall upright Vase, with single handle. Red polished terra-cotta. Middle Empire. H. 12¼ in.
H W

51 Two Fragments of early Coptic Vases, in red terra-cotta, ornamented with figures of a hare and birds.
H W

Case S.

JEWELLERY.

Though the larger part of the jewellery contained in this Case is of a late period, examples may be seen of earlier work. The beautiful work of the XIIth Dynasty is represented in Tray F (Nos. 96 and 109), and drawings of more important specimens of the same find may be seen in Frames 22 and 23; the XVIIIth, by Nos. 61–3 in Tray D, belonging to Count Tyszkiewicz; the XXVIth, by the three figures No. 114 in Tray F; the three masks, No. 31, Case B, and the necklace of Hathor-heads, No. 44 in Case C. With the exception of small pieces, the remainder is of Greek or Roman times, of which the Medusa head and chain belonging to Sir Wollaston Franks, No. 36, Case C, is perhaps the most beautiful.

Tray A.

1 GOLD NECKLACE, composed of 23 flat lotus flowers, with small beads between each. Bubastis.
H P

2 GOLD PENDANT, in the form of a flat crescent-shaped ring, the two ends terminate in knobs. The upper part is furnished with a broad loop, ornamented with a uræus seated upon a disk in front. H. 1 in.
H P

3 SILVER PENDANT, a hollow cylinder, probably intended to hold a talisman, furnished with a cap, to which a ring is attached for suspension. It is ornamented with six vertical rows of small knobs, and every two are attached together by a small piece of wire. Thebes. L. 1¾ in.
H P

4 CYLINDRICAL PENDANT, with a cap of gold on the top and on the base, with three cylinders of amethyst divided by two broad bands of gold. A gold loop on the top. Luxor. H. 2⅜ in.
H P

5 GOLD EARRINGS, a pair, of semi-lunar ornament, with a long extension of wire to form the loop, openings on the top. L. 1⅛ in.
H P

6 GOLD BRACELET, solid band of thick wire, with an amethyst set in an oval locket, to which are attached loops for attachment. Lower Egypt. D. 2¼ in. by 2 in.
H P

7 Gold Necklet, of finely plaited wire, four-sided, with a circular boss, upon which is the head of Medusa in repoussé work, with a hook fastening on the side of the boss. As a counterpoise, is a small bust of Aphrodite. Alexandria. L. 13¾ in. H P

8 Gold Earrings, a pair, consisting of the ear-loop, to which is attached a cross-bar, from which are suspended two wires with a pearl at each end. Roman period. H P

9 Gold Earrings, two pairs, small open rings of wire, possibly from a bronze cat. H P

10 Necklace, of pendants of gold and carnelian beads between them. H P

11 Pendant, consisting of the head of a female, perhaps Medusa, carved in carnelian, set in a broad ornamental setting of solid gold, with a wide loop on the top. Koft. H. 1⅝ in. H P

12 Rectangular Pendant, engraved with figures on four sides. Sardstone. H P

13 Gold Earrings, a pair, in form of a convex circle, with a hole through the centre, beneath the fastener is a hollow to allow the lobe of the ear to enter it. D. $1\frac{5}{16}$ in. H P

14 Gold Bracelet, of thick twisted wire, with an oriental onyx set in a massive gold case, which is secured to the bracelet by hinges, on the other side is the fastener. D. 2⅝ in. H P

15 Gold Bracelet, composed of thick twisted wire, the ends having wider twists which enable them to slide over the rest of the circle for taking on and off. Bubastis. D. 2¼ in. H P

16 Gold Earring, a griffin's head, decorated with filigree work. Alexandria. Ptolemaic period. L. 1⅛ in. H P

17 Gold Earring, ornamented with a ram's head and a rosette on the forehead, then three large gold beads and a twist which ends with a hook, which attaches it to a loop in the mouth of the ram. Ptolemaic period. H P

18 Gold Finger Ring, with sardstone setting. H P

19 Gold Finger Ring, with a square, flat bezel of green jasper in solid setting; upon one side Mut is engraved, and upon the other the emblem for "millions of years."

H P

20 Necklace, of small gold beads, gold pendants, and carnelian utchats, &c.

H P

21 Two Gold Figures of Harpocrates, furnished with two loops behind for fixing on the dress. Alexandria. H. 1¼ in.

H P

22 Gold Earring, or pendant, in the form of a fish; plain reverse, with a piece of Amazon stone beneath the tail, a pearl on the side, and another pearl in front of its nose. Bubastis. L. 1⅜ in.

H P

23 Gold Finger Ring, finished off at each end with an engraved spiral twist. Kourneh.

H P

24 Gold Earrings, a pair, composed of four rings welded together, the two central coils project beyond the others. Thebes.

H P

25 Gold Chain, composed of solid and very fine links. Alexandria. L. 8½ in.

H P

26 Necklace, of red carnelian beads, with gold pendants attached in the form of lotus flowers, hands, Bes, Tauer, a hawk, a fly, a fish and a crocodile. Thebes.

H P

Tray B.

28 Eighteen Objects, including three engraved Scarabs, three gold Plates, portion of an Earring. *J. Travers Smith, Esq.*

29 A Bracelet, five Rings, three Chains. K

30 A Necklet with coptic cross and small pearl. F P

31 Three Masks. *W. L. Nash, Esq.*

32 Twenty-two Objects, including a Bracelet in stamped gold, a pair of Earrings, a Soul in gold, a figure of Bast, eight Scarabs mounted in gold, three Scarabs in gold rings, a Silver Ring.
E

Tray C.

33 A Necklace, composed of gold stamped drops, carnelian drops in form of lotus, and small beads.
M

34 A pair of Gold Bracelets, twisted at the end.
W. Rome, Esq.

35 A Bracelet in the form of two snakes.
W. Rome, Esq.

36 Gold Necklace, formed of a chain of thin wire, with circular medallion embossed with a head of Medusa, found at Tell Mogtâ in the Delta, Roman period.
Sir A. Wollaston Franks, K.C.B.

37 Gold Ring, with cartouche—Tahutmes IV.
Miss Brocklehurst.

38 Gold Ring, formed of a broad hoop, with cloisonné work, inlaid with pastes and representing ānchs and tats.
Sir A. Wollaston Franks, K.C.B.

39 Pair of Gold Earrings, one end terminating with a ram's head, with beads of emerald, onyx and gold.
Lady Lampson.

40 Gold Ring, bearing the cartouche of Bast, Lady of Bast.
Lady Lampson.

41 Pair of Earrings, ornamented, in the form of palm capitals, pendants hanging from gold chain.
Lady Lampson.

42 Sacred Eye, in gold.
Lady Lampson.

43 Gold Heart, enclosed in network of gold, probably the drop of an earring.

Lady Lampson.

44 Gold Necklace, composed of nine Hathor heads, alternating with ten double lotus flowers.

Lady Lampson.

Tray D.

45 Gold Bracelet, in form of a snake.

46 Gold Ring, set with an amethyst.

47 Gold Bracelet, in form of a snake.

48 Gold Ring, inscribed with Greek characters.

49 Gold Bracelet, of twisted wire, with two snake heads.

50 Two Ornaments, in stamped gold.

51 A Gold Ring, bearing representations of Bast on the bezel.

52 A Gold Earring, with pearls.

53 A Necklet, composed of gold beads.

54 A Gold Earring, with pearls.

55 A Gold Scarab.

56 A Gold Bracelet, of twisted wire.

57 A Gold Scarab.

58 Small Gold Earring, with a winged Eros.

59 A Gold Bracelet, terminating in rams' heads.

60 A Gold Bracelet, with rectangular beads of emerald.

The above objects belong to H. Martyn Kennard, Esq.

61 A Gold Soul, the ornamentation in cloisonné work inlaid with lapis lazuli, red and white carnelian and emerald. *Count Tyszkiewicz.*

62 ANOTHER GOLD SOUL, the same design and ornamentation.
Count Tyszkiewicz.

63 GOLD AMULET, representing the God Noum (Knouphis) seated on a lotus flower. XVIIIth Dynasty.
Count Tyszkiewicz.

64 A PAIR OF GOLD EARRINGS connected with a gold chain. Ornamented with rubies, garnets and emeralds, the drop in the form of a vase, on either side two pendants with beads in precious stones hanging from gold chains. (For description and illustrations of these jewels see *La Collection Tyszkiewicz, avec texte explicatif par* W. Fröhner.)
Count Tyszkiewicz.

65 A KOHL POT, in pale amethyst, surrounded by gold band, ornamented with lapis lazuli, on the lid a ruby, the Kohl sticks beside are of Hematite, mounted with gold.
Lady Lampson.

66 A NECKLET of thin gold wire chain, with Medusa's head.
K

Tray E.

67 A GOLD NECKLET, with beads of garnet and root emerald.

68 A PAIR OF GOLD BRACELETS, flattened, and the ends twisted.

69 A GOLD RING, open-work ornamentation.

70 A NECKLACE of carnelian, amethyst beads, gold pendants of hawks and uræi.

71 PAIR OF GOLD EARRINGS, the ends terminating in ram's head, beads of amethyst and emerald.

72 A GOLD BRACELET, the end terminating with the head and tail of a snake.

73 A GOLD SCARAB.

74 A PAIR OF BULBOUS-SHAPED GOLD EARRINGS.

75 AN EARRING, with two pearl drops.

76 A Ring of Gold Wire, terminating in snake heads.

77 A Necklet, composed of a chain of gold wire, with a circular medallion bearing the effigy of a Roman Emperor.

78 A Gold Ring, set with carnelian, engraved in intaglio, with a seated Jupiter.

79 A pair of Earrings, the pendants in pearls and amethysts hanging from golden chains.

80 A Band of Ornament in stamped gold.

81 A Gold Bracelet, twisted, the ends terminating in lions' heads.

82 A pair of Gold Ornaments, composed each of two plain lobes and two ornamented lobes.

83 A Gold Necklet, with circular medallion, ornamentation open-work.

84 A Ring of twisted Gold Wire, the ends terminating in busts of Isis.

85 A Gold Necklace, with circular medallion of Medusa's head.

86 A Gold Ring.

87 A pair of Necklets in gold chain, with circular medallions in open-work.

88 A Gold Figure of Bes.

89 A Gold Necklet, with circular medallion of Medusa's head.

90 A Gold Figure of Eros, holding a cornucopia.

91 A Gold Figure of Maat.

92 A pair of Gold Earrings and pearl pendants.

93 A Gold Scorpion.

94 A pair of Gold Earrings, with gold pendants.

95 A Crystal Stibium Case, ebony stick, mounted in gold.

All in this Tray belong to H. Martyn Kennard, Esq.

Tray F.

96 A Bar of Gold.

97 A Scarab, mounted in a ring, rim inlaid.

98 A portion of a Necklet of gold and amethyst beads, four drops in the shape of shells, three drops of carnelian and lapis lazuli.

99 A plate of Gold, cloisonné ornamentation, the inlay is missing.

100 A piece of Lapis Lazuli.

101 A Lapis Lazuli Scarab, set in a ring.

102 A Gold Cowrie Shell.

103 A pair of Gold Lions.

104 A Knot of Gold.

105 The square of Gold cloisonné Ornament, with the signs *neter*, *ab* and *hetep* in the inside, the inlay of lapis lazuli and turquoise.

106 A Lapis Lazuli Scarab, set in a gold ring.

107 A Tat in Gold, inlaid with turquoise and red carnelian.

108 A Pendant in Gold, inlaid with lapis lazuli and emeralds.

109 Two Strings of Gold and Lapis Lazuli and Turquoise Beads.

The whole of the above are of the XIIth Dynasty.

M G

110 An Earring, twisted gold, one end terminating in the head of a gazelle.

111 Three Gold Scarabs. Two of the XIth Dynasty, the centre one of the XVIIIth Dynasty.

112 A Gold Earring, terminating in a gazelle head, and with beads of pearl and onyx.

M G

113 A GOLD EARRING.

114 THREE GOLD AMULETS, the centre representing Bes; the plumes inlaid with red carnelian, turquoise and lapis lazuli; the sides figures of Ta-urt.

115 A GOLD SCARAB. XVIIIth Dynasty.

116 A GOLD RING, engraved in intaglio, the head of Isis.

117 A NECKLET. Lapis lazuli beads; the pendants in gold and lapis lazuli.

118 A NECKLACE. Red carnelian beads; the pendants in gold, lapis lazuli and root emerald.

Nos. 113–118 belong to Mr. Henry Wallis.

Metchim & Son, London.